

# FUNDAMENTALS OF SCIENTIFIC WRESTLING

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OF  
SCIENTIFIC WRESTLING**

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SHOZO SASAHARA**







In a series of the books that the FILA have published within the framework of the technical assistance programme, another book appears, which treats the wrestling with a specific manner. It is a picture and mastership of the man who is concerned to be one of the greatest wrestlers of all times, Mr. Shizo Sasahara, artist on the mat, pedagogue, demonstrator and creator has given response to the FILA to help once more all wrestlers in the world.

The book is a proof of this Mr. Sasahara's mastership, both on the mat and as a creative pedagogue, who is wishful to transmit his knowledge and expertness to all young wrestlers.

The FILA does show its special gratitude to Mr. Sasahara for all he has done in the field of our sport and sports education in general. The FILA offers this book to all national wrestling federations, first of all to coaches and competitors, who only looking at its pictures may attain knowledge of wrestling. I believe this book will be another contribution to the development of wrestling in the world. It is the aim and programme of the FILA. I also believe that all that we have done until now with the intention of improving the sports mastership in the developing countries and also in developed ones where the wrestling did not attain high level will give significant results in the future.

President of FILA

Milan Ercegan

Dans le cadre du programme de l'assistance technique de la FILA, apparaît un nouveau livre, interprétant la lutte d'une façon toute particulière et spécifique. C'est la présentation de la maîtrise d'un des plus grands lutteurs du monde pour toutes les époques. A la demande de la FILA, M. Shizo Sasahara, artiste au tapis, pédagogue, créateur et démonstrateur, s'est empressé de donner une fois de plus sa contribution aux lutteurs du monde entier.

Ce livre prouve sa maîtrise au tapis et ses qualités créatives de pédagogue; il a souhaité de porter à la connaissance des jeunes lutteurs toute son habileté et savoir, les incitant de le suivre.

La FILA exprime sa profonde reconnaissance à Monsieur Sasahara.

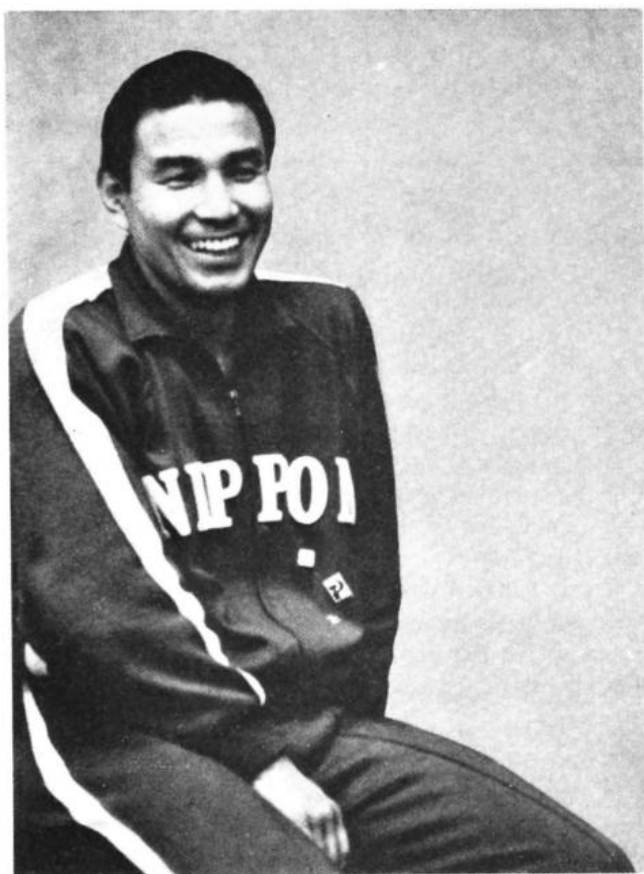
La FILA donne ce livre en cadeau à toutes les fédérations de lutte et, avant tout, aux entraîneurs et compétiteurs, qui peuvent s'en instruire rien qu'en regardant ses images.

Je suis persuadé que ce livre soit une nouvelle contribution au développement de la lutte dans le monde entier. Il est à espérer que notre but de faire progresser la maîtrise sportive dans les pays en voie de développement et dans ceux déjà développés où la lutte n'a pas encore atteint le niveau souhaité, sera réalisé à l'avenir.

Président de la FILA

Milan Ercegan





Author

## SHOZO SASAHARA

1954 Winner of Feather-Weight at the National A.A.U. Championship in San Diego

1954 Winner of Feather-Weight at the World Championship in Tokyo

1955 Winner at the World Youth Friendly Games in Warsaw

1956 Winner of the World Feather-Weight Championship in Istanbul

1956 Feather-Weight Champion at the 16th Olympic Games in Melbourne

1960 Appointed Free Style Coach of Japanese Wrestling Team to the Seventeenth Olympic Games in Rome

1964 Appointed Tokyo Olympic Wrestling Coach

1968 Appointed Mexico Olympic Wrestling Head Coach

1972 ~ 1978 Elected to the FILA Bureau Member (Coaching & Scientific Research Commissions of the FILA)



## P R E F A C E

This is my third book on Scientific Wrestling, which has been revised in a third edition, was written for the beginners, experts and for his coach as well.

Wrestling is the principle of the maximum-efficient-use of spirit and body, and wrestling is nothing but an application of this all-pervading principle to the methods of attack and defense. In studying wrestling is essential to train the body and to cultivate the spirit through the practice of the methods of attack and defense and thus to master its principle. Thereby perfecting oneself and contributing to the welfare of the world. That is the ultimate aim of the study of wrestling.

I am of the opinion that wrestling must be studied and practiced scientifically and in this book, as indicated by the title, I tried to explain it as plainly and fully as possible by using illustrations.

I would be very happy if this book can be help to learning wrestling throughout the world and also to the promotion of international friendship. Finally I express my hearty thanks to the cooperation of Mr. Fukuda (1965 World champion) demonstrated to this book as my partner.

by  
Shozo Sasahara

## **Principles of Training Method Implemented in Japan**

### **Conception:**

To achieve higher than average performances, the body itself, the human organism has to undergo what amounts to real transformation. It is necessary to master as thoroughly as possible the movements required for higher performances and to possess the mental, the spiritual qualities which will help us to utilize our powers most rationally and at the highest level.

In accordance with the foregoing it is necessary to develop physical and spiritual characteristics, acquire theoretical and practical capabilities and train the organism to a definite level of performance.

Consequently we may establish what we mean by training. Training is a pedagogical process which makes possible the achievement of high standard performances without any physical and mental damage, through the planned, systematic development of certain special skills, physical capacities and spiritual qualities, and the adaptation of the organism.

### **1. Planning**

Planning is one of the main factors in modern training. For that reasons it occupies a very important place in the preparation process of wrestlers. Planning also plays an essential role in the process of continuous, systematic and appropriate development of the training program.

In order to achieve the objectives set the coach should be completely acquainted with the individual abilities and nature of his wrestlers and their real possibilities for success in this sports. The programme of training deal with the theory and objectives to be achieved, whereas the plan deals with the practical aspect of its implementation, which depends on the coach. These are, in fact, concrete task set in the plan which help achieve the objectives set by the programme. Annual and periodical plans are not identical, but for a several year period on the ground of which a prospective plans should be established. Annual plans are established for one year periods are very detailed. Stage plans consist of weekly training microcycles.

#### **a) Educational objectives**

Educational activities, in fact, help develop and foster moral qualities in wrestlers, which are indispensable in modern wrestling, based on fair play. It is through education that wrestlers develop a correct attitude, courage, endurance, militancy, etc.

#### **b) Technical Objectives**

It is very important to make the wrestlers understand the basic principles of modern wrestling (postures, motions, techniques in standing and ground position, etc.) by taking into account their nature, character and other individual peculiarities.

### c) Fitness

The coach should develop in the wrestler all the physical abilities indispensable for his fitness, such as:

1. endurance;
2. strength;
3. speed;
4. ability;
5. flexibility of body and spirit.

### d) Tactical objectives

Correct assimilation of technical aims is, in fact, achieved through tactical objectives. Tactical plans should be directly related to technical and educational objectives and fitness.

## 2. Project of a Long-Term Training Process

High school (16–18 years):	a) correct performance of initial posture and grips;
Candidate for high-school wrestler:	b) assimilation of basic technique, namely the technique of movements (stability, tackling, control, loosening of a grips, standing up from a ground position, etc.); c) development of physical qualities; d) study the basic rules of wrestling.
University level (19–22 years):	a) more complex basic technique;
Candidate for university	b) development of physical qualities (strength, speed, flexibility, endurance); c) coordination of various grip elements.
Experienced wrestler:	a) building up of an appropriate mental state, such as: desire to win, self-confidence, courage, social qualities, awareness of the collective;
Candidate for national and international competitions (World Championship, Olympic Games, etc.)	b) optimal physical condition indispensable for complex grips; c) development of explosive strength; d) elaboration of a tactical plan of trainings and competitions.



Time-Table of 2 hours daily training

Min. 0	15	25	35	40	50
limbering up exercises	technical limbering up in standing position	limbering up in ground position	rest	standing wrestling stance	rest
60	70	80	90	100	120
standing wrestling stance	rest	standing wrestling stance	wrestling on the mat	changing of wrestling a stance after 5 min.	exercises for fitness

1. 15 minutes of limbering-up exercises;
2. 10 minutes of technical limbering-up in standing position;
3. 10 minutes on the ground;
4. 5 minutes of rest;
5. exercises of standing wrestling stance;
6. exercises on the mat of ground wrestling stance;
7. exercises for developing fitness.

### **3. Content of Training Sessions**

In order to learn and be able to successfully perform various grips the wrestler should use his best endeavours to develop to an optimal level his physical qualities and achieve a convenient form. The first task of the coach is to improve the abilities of his trainees. Our experience has shown that physical qualities develop much more rapidly if assisted by other factors. If, for example, the coach successfully explains to his trainees and makes them understand the necessity to develop a perfect physical fitness, they will be able to develop these qualities more easily and efficiently. Only theoretical explanations can help achieve a given objective. During physical trainings the trainees get tired much more quickly without a previous psychological preparation. Also, some physical exercises are very difficult for the trainees if they do not know how necessary and how beneficial they are for the training as a whole. The coach should be familiar with psychology in order to be able to make his trainees understand and adopt a great number of very useful technical movements. The wrestlers should also be aware of the fact that practice is not sufficient for correcting mistakes.

Every training session consists of two parts:

- a) practice, and
- b) theory.

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# FREE STYLE WRESTLING

ILLUSTRATED BY SHOZO SASAHARA  
(1956 OLYMPIC CHAMPION)

& TOMIAKI FUKUDA  
(1965 WORLD CHAMPION)

## TRAINING FOR SPECIAL PART OF BODY

Even if you learn techniques of wrestling you will often find it hard to apply them on an opponent with great physical strength in a real bout. This shows that your techniques and physical strength are not balanced. Beginners tend to learn only techniques but if you want to become an outstanding wrestler you should try to develop both the technical skill and physical strength equally from the beginning. A week or two will be enough to learn forms of wrestling techniques but it will take years before you can build a strong physical strength. It is quite a simple reason, but easier said than done. Herein lies the necessity of a well-planned training for the development of physical strength.

Wrestling being an exercise of whole body, you must strengthen every part of your body — the neck, arms, chest, stomach, back, hips, legs, etc. — and particularly place emphasis on the development of the athletic ability of your body; agility, durability, stability (balance), flexibility, reflex movement, etc. The training methods described in this book are nothing but a mere example and, therefore, I wish you readers to study the training method by yourself especially today when the sport science has made such a remarkable progress.

Finally, let me state my own experiences; I tried to strengthen my physical strength by taking exercises for body flexibility for about twenty minutes before a training and a half an hour of hard exercise after a training every day.

### Training of Neck and Stomach

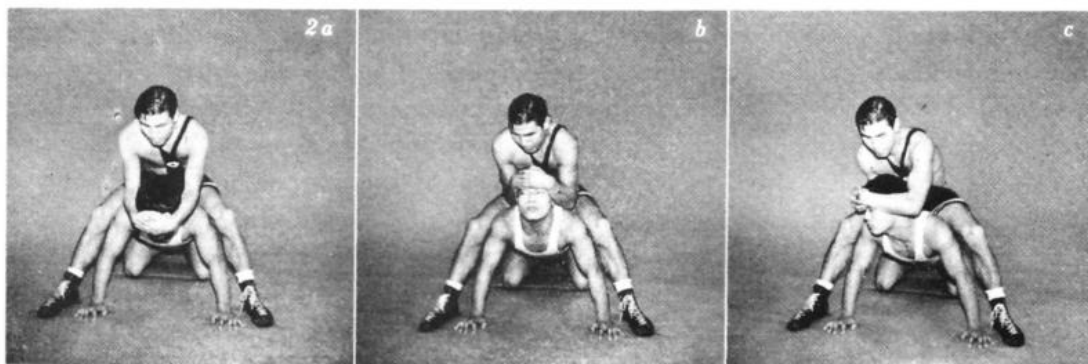
*Neck Training*: A strong neck is most important for wrestling. Exercise is necessary before and after wrestling practice. The way to strengthen the neck is by exercising the neck in many ways.



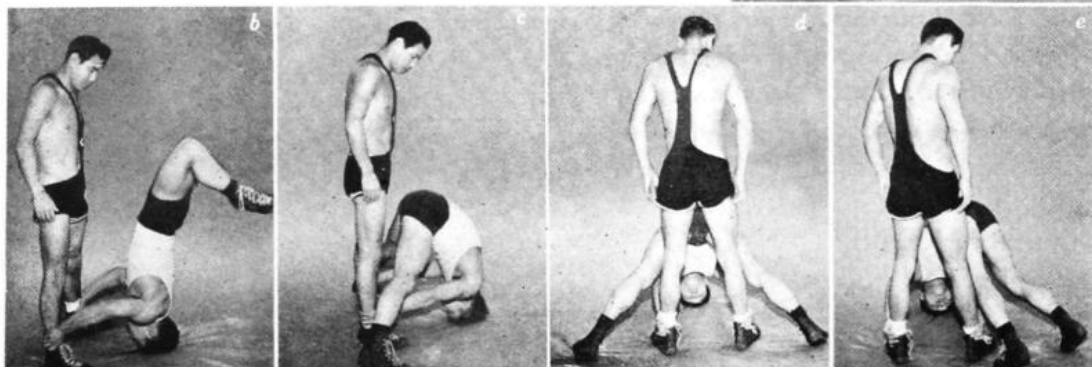
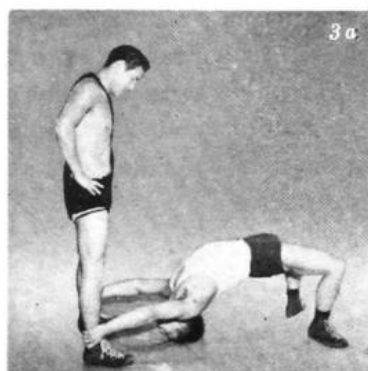


*1a*—Place the forehead on the mat clasp your hands behind your back. The neck and legs are in a triangle position. Only neck power is necessary. *1b*—Both knees bent slightly, the toes are for balance. The neck is bent all the way over. *1c*—Face should touch the mat. *1b* and *1c* should be rotated many times forwards, backwards and sideways. *1d*—Legs should be same distance apart parallel to shoulders. Rotate neck forwards, backwards and sideways.

*2a*—This is a neck exercise for ground wrestling. A rides on the back of B and clasps his hands around bottom man's forehead. *2b*—Bottom man must resist front and back. *2c*—A puts pressure to neck, while B resists sideways.



*3a*—This practice is for the neck but also helps the stomach. Lift legs up into the air by using stomach muscles. Legs are wide opened to both sides and straddle and repeat many times. This also can be done without a partner. B must do a high bridge. Both arms are straight. A then grips B's ankle. *3b*—B must kick the mat hard, and back in arched, arm helps a great deal. *3c,d*—B should grip ankle with both legs opened straddling A. *3e*—B should grip over A's legs outside.



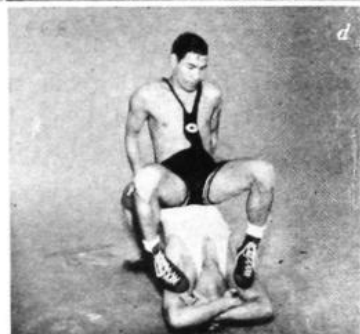




This exercise is very popular in Europe. The arms also get exercised with the neck. In this position you can do many exercises by using dumb-bells, expanding arms away from chest. Beginners must not use too much weight,

4a—From a high bridge position stretch arms out to get bar-bell, bring bar-bell slowly over face to chest. 4b—Then press the bar-bell up and down.

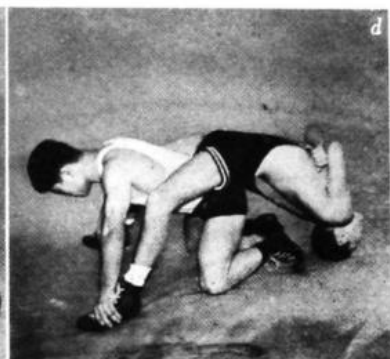
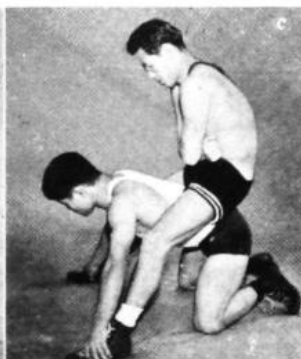
4c—Bring the neck forward and backwards. 4d—B

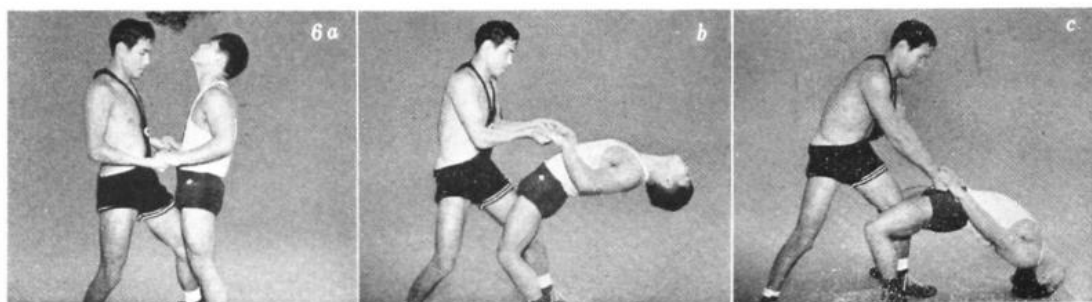


makes high bridge folding arms over head and A rides on valley button keeping his feet under B's armpits while B is rolling back and forth on his neck.

*Neck and Stomach Training :* These exercises are popular in Poland. 5a, 5b exercises are for A's stomach and B's neck.

5a—B is in a ground position bent a little forward A sits on B's back with ankles inside B's thighs. 5b—A bends backward to touch head to the ground. B tries to keep head from bending. Bending the back backwards is important for wrestling. 5c—B takes ground position, placing toes on ground also keeping hips high. A rides B's hips while B holds the feet of A. 5c—B always keeps same position while A goes all the way back and touches ground with head.





*Stomach Training :* This exercise is very helpful once mastered. You can fall backwards in the mat without any assistance.

6 a—B spreads his legs wider than his shoulders. A places his one leg in between B's legs and bends them a little, grabbing B hands. 6 b—A holds B while he bends back. 6 c—B bends back until his head touches the mat, then comes up to a standing position again.

7 a—B is in ground wrestling position A hooks his arms around B's stomach and arm. 7 b—A pulls and kicks high. 7 c—A pulls until his feet hit the mat and pulls back to position 7a.

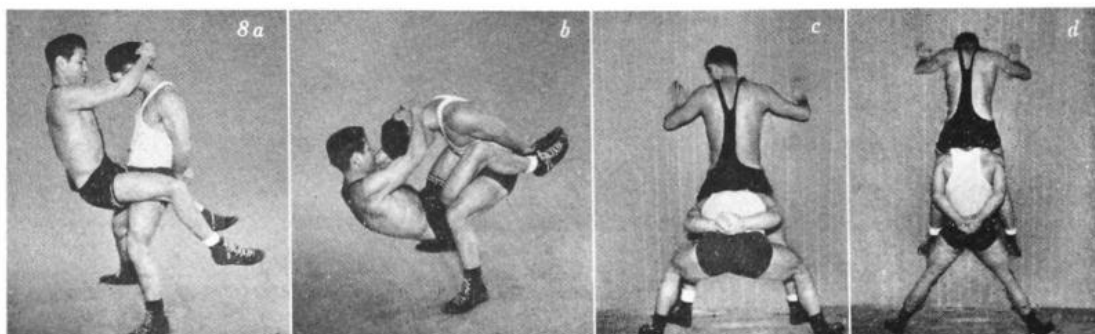


*Neck and Hip Training :* 8 a—B spreads legs as far apart as possible. A straddles B's stomach and holding his hands around his neck. 8 b—A puts all his weight on B's neck and tries to pull him forward. B resists and pulls A up and down.

### Training of Hip and Leg

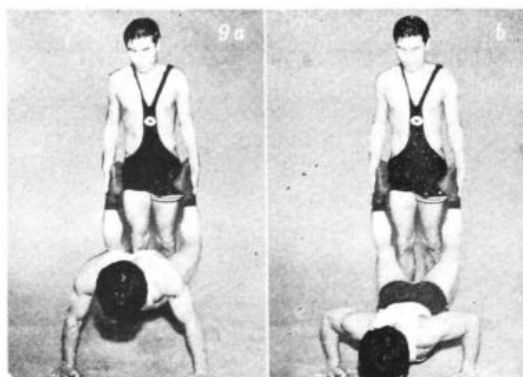
*Hip and Leg Training :* This exercise is for the neck, stomach, hips and legs. All parts of the body should be equally strong. If the body is weak, even though we know techniques well we can't apply them, justlike a building with a weak foundation will not stand.

8 c—B stands close to the wall with his legs spread far apart, bending a little forward. A straddles B's neck setting on his shoulders. B does a deep knee bend. 8 d—B rises up and down, deep knee bends always trying to keep the back in a straight line.



*Hip, Stomach and Arm Training :* There are many arm exercises but this one seems to help the most.

9a—B should be in a push up position. A holds B's ankles and B should keep his legs relaxed. 9b—B should push up and down, remembering to keep his neck in a straight position. After push up you should walk around on your hands while A still holds B's ankles. Walk forward and backward on hands.



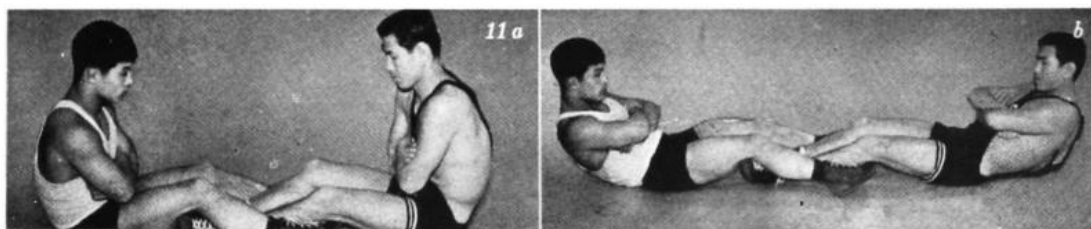
*Hip, Arm and Chest Training :* This exercise is also used in Judo. It is important for Japanese tackle.

10a—B spreads his legs far apart keeping them in a straight line, head is kept up. Hands are placed apart in front of head. 10b—B bends arms so chin can touch the mat. 10c—B chest follows the chin until arms are straightened out. This is then repeated back and forth.



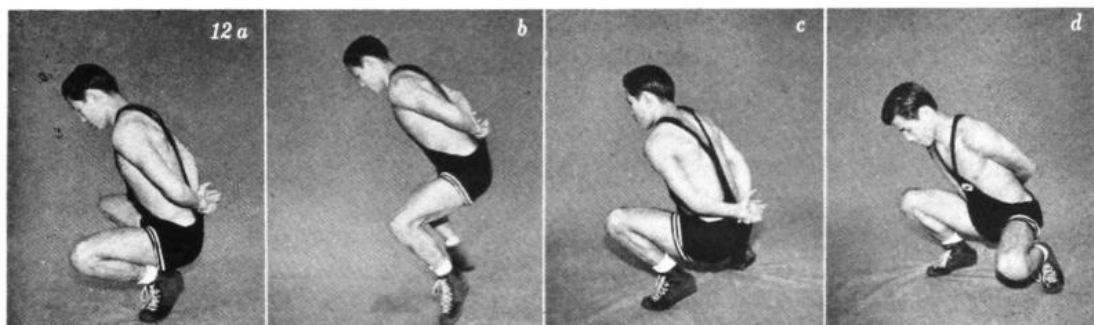
*Leg and Stomach Training :* There are many stomach practices but I have made choice of this one. Although stomach exercises are important for all sports, it is really essential for wrestling.

11a—A and B sit on the mat and interlock legs. Arms are held. 11b—A and B sit back as far as they can go. This exercise should start slow and end fast.

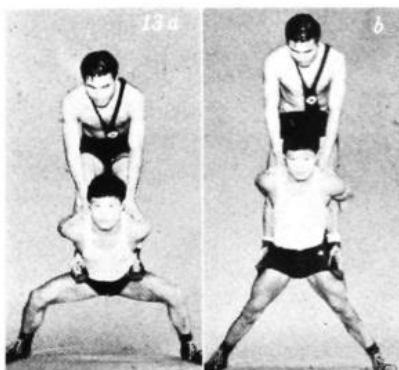


*Leg Training :* Japanese wrestlers have very strong legs, because we all do this exercise in Japan to make our legs strong. We feel that it is better than running. It makes a wrestler very flexible so he can tackle faster in the standing position.

Many wrestlers of other countries have knee injuries, because they drop their knees to the mat when they tackle. We Japanese do more of a squat tackle where we keep in balance and don't touch the knees on the ground.



*12 a*—A places hands behind lock. Chin must be kept in squat down to bending position on toes. Keep relaxed. *12 b*—A then jumps forward in a 90 degree position around the gym on your toes. *12 c*—A takes same position as *12 a* but in a walking position and not a jumping position. *12 d*—A takes long steps forward and walks around the gym in setting position.



*13 a*—B spreads legs apart and A stands on B's hips. B holds the back of A's legs and starts from a squat position. *13 b*—B comes to a standing position and then repeats the exercise.

### Training of Arm and Hand

*Elbow Training :* Japanese "Sumo" wrestlers use this exercise. It strengthens wrists, arms, side of chest. A wrestler must be strong at these points, as he then can keep his elbows close to his body, preventing any twists rolling or flying holds. Some of the Sumo wrestlers do this 1,000 times when they get up in the morning.



14 a—A stands near the wall place left hand on it. Keep center of gravity on the chest. Body must be slanted a little. 14 b, 14 c—A pushes alternately arms and legs putting weight on wrists and pushing back and forth. Hold elbow close to the body and push wall with hand.





1



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4



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6



7



8



9



10



11

## POSTURE

The strategic activity of wrestling will develop through three stages. These stages will be:

- (A) the initial state: the Posture
- (B) the dynamic stage: the Motion
- (C) the technical stage: the Techniques

In the practice of wrestling any study of the strategies of neutralization must begin with a consideration of the basic posture you should adopt for an attack, or defense, basic distance which should be established and/or maintained between yourself and your opponent and the basic positions you should assume — all fundamental premises for an effectiveness of offensive and defensive response.

If A concentrate his spirit (concentrate the force) on the part of lower edge of arm, B will not be able to push it up easily.

If A concentrate his spirit on the part of wrist, B will not be able to push, or pull it.

By simply concentrating our spirit in the one spot, our body become as strong as steel.

These arm exercises are shown as the fundamental posture in wrestling which will lead to the motion (the dynamic stage) and techniques (technical stage).

### Arm exercise

1. Both forearm contact and both wrist turn in closer to the chest.
2. Both four fingers turn in and straight up. Both thumb are facing in frontward.
- 3,4. Both straight the arms downward and twist the wrists innerward.
5. Open both hand concentrate the spirit (power) to the both fingers.
6. Both hands cross at the wrist and concentrate the power to the wrists.
7. Concentrate power on the one arm and swing to sideways. Fingers is facing up.
8. One arm downward and concentrate power to the fingers.
9. Concentrate power on a forearm and swing to sideways at the horizontal of waist line.
- 10,11. From 9 position quickly twist the both wrists and facing both hands.



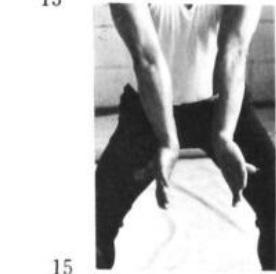
12



13



14



15



16



17



18



19



20



21



22



23

12. One hand downward and the other facing up in front of the waist line concentrate power on the both wrists.

13. Both fingers up and concentrate power at the wrists. Both arms spread as wide as shoulder and facing to the opponent.

14,15. One arm inner twist the downward then follow to the both. concentrate power on the wrists.

16. Twist the wrist as possible as turn in, concentrating power to the little-finger.

17. Same way as 16 but the arm is higher than 16. The little-finger must closer to his shoulder.

18,19. One arm down and other hand open same as 12. Exercise grab opponent wrist.

20,21. At the same position of 18, A exercise to grab B's wrist for swinging up the arm.

22,23. At the same position A grabs B's wrist for pulling it to the diagonal forward (on the right)



24



25

24, 25. Concentrate power on the fingers opened, A grabs B's wrist for pushing up to the shoulder direction.



26



27

26, 27. The same position as 24 A hook B's elbow for breaking his balance to the diagonal forward.



28



28. A holds B's above elbow and pushing up to his shoulder direction.



29



30

29, 30. From the position of 29, A exercises to pull B's arm to the chest.



31



32

31, 32. From the position of 31, A exercises to force B's elbow to the downward of his left.



33



33. This posture shows that hitting to opponent's arm and also defending from the opponent's holds.



34



34, 35. This posture is the form of pushing the opponent's head or upper part of the body.



36

36. This posture is the form of some protections from the opponent's Tied-Up.



37

37. This posture is the form of some protection from the opponent's Tied-Up.



38

38. The same as the position of 33, A hits B's wrist.



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39, 40. Exercise to push up B's elbow for Tackling.



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41, 42. From the position of 34, A hits B's chest and pushing up the B's shoulder.



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43, 44. A hits B's wrist from inside.

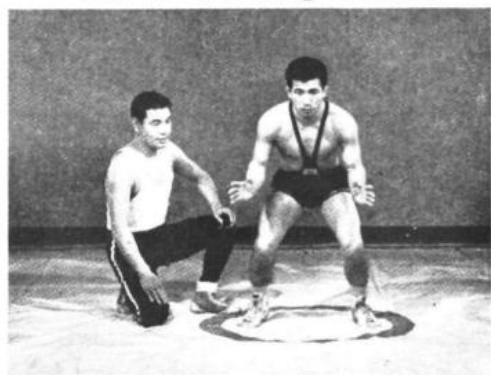


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45, 46. From the position of 33, A hits B's chest then pushing B's shoulder.

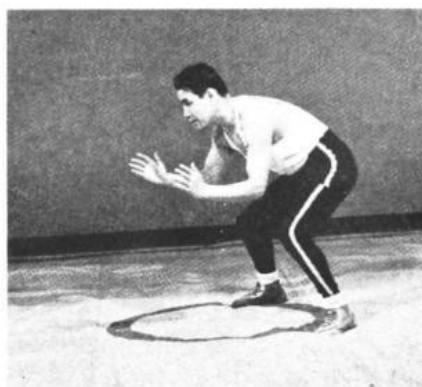
### Form for Standing Position



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1. Both legs slightly spread. (The spread should be wider than the shoulder span.) Weight should be on the balls of the feet. (See Diagram Page 59)  
Face looking forward, eyes open, and looking at opponent's eyes, concentrating on his whole body and not on any specific part.
2. Knees slightly bent and flexible to the inside.
3. Hands should be held about chest level and elbows should not be out.

# Incorrect Standing Position



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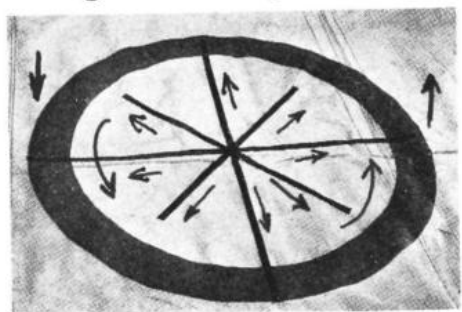
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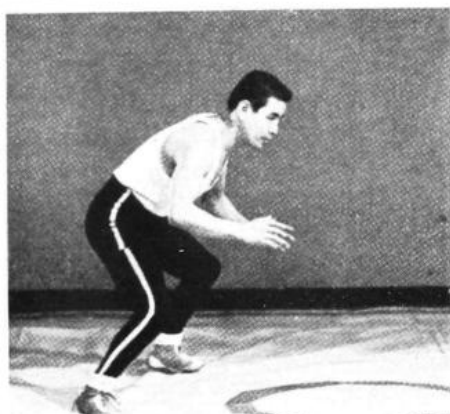
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1. Knees not bent enough. Arms too low. Eyes not at opponents eye level.
2. Knees not bent, body too high.
3. Knees bent too much, body too low.
4. In the above position, (3), the center of gravity is too far back and wrestler can easily be pushed backwards.
5. Arms and legs pointing too far out. (Spread too great)
6. Knees not bent, arms too far out, head position poor, eye contact poor.

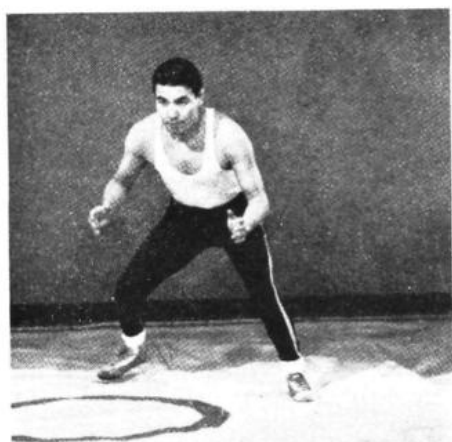
# Diagram Showing Basic Directions of Movement



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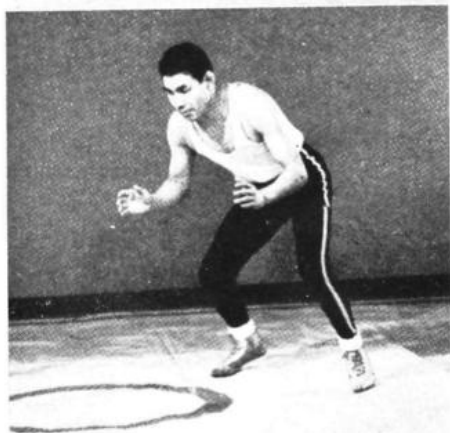
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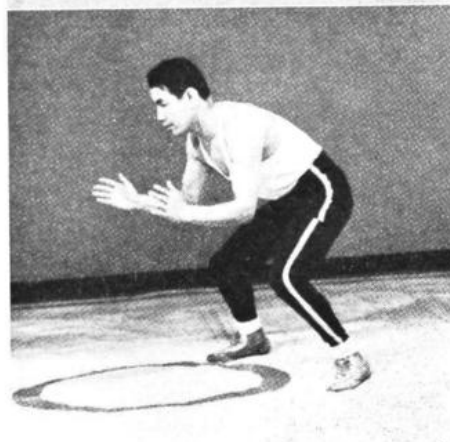
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Major axis shows forward, backward and lateral directions. Other lines show front right, front left, back right and back left. The circle represents the circular movement of the wrestler in standing position.



## Basic Lock-up Position



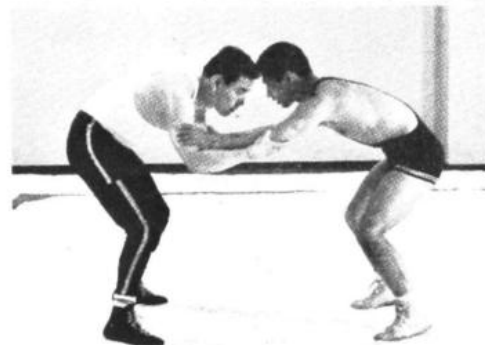
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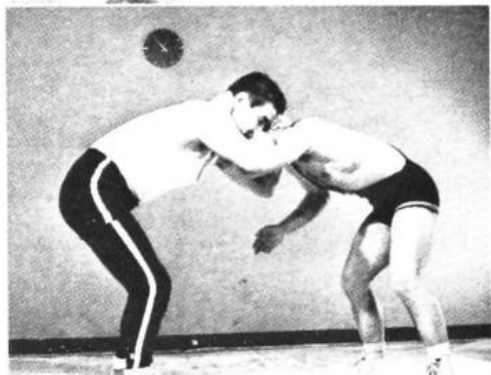
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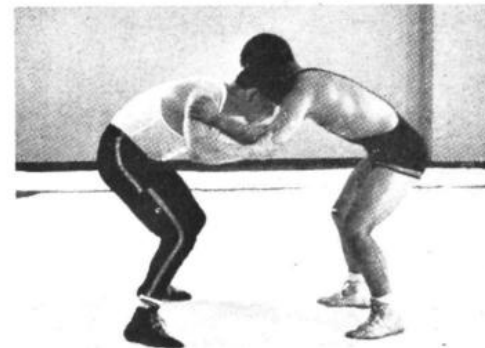
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1. One hand on opponent's neck, other hand on opponent's near wrist.
2. One hand on opponent's neck, other hand on opponent's near elbow.
3. One hand on opponent's neck, other hand on opponent's inside forearm (holding just below the bend of the elbow and pulling toward your own chest).
4. One hand on opponent's neck, other hand holding around bicep (fingers on tricep). B does not hold A's elbow in this case.
5. Same as (4) above except B holds A's elbow.
6. A holds both elbows, foreheads touching.
7. Same as (6) except A's head is in tight against B's shoulder.

## Grips



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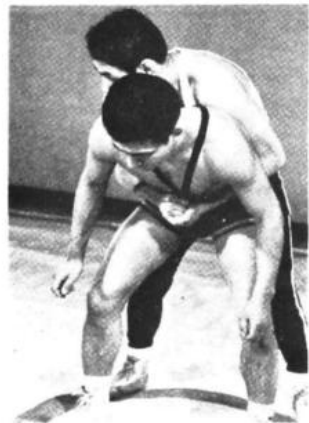
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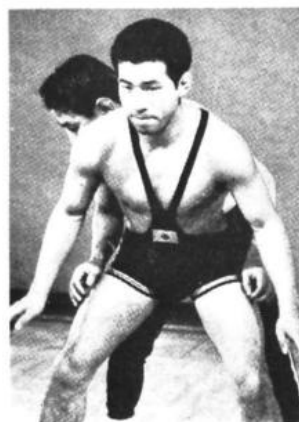


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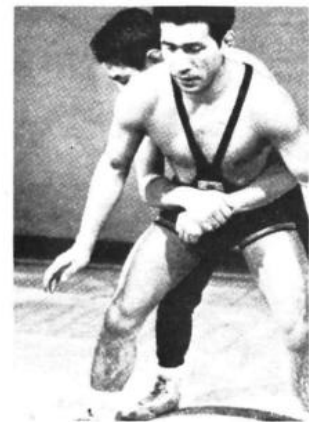
1. Make thumb and forefinger loops. (Pic. 1)
2. Insert 3rd and 4th fingers of left hand into the right hand loop. (Pic. 2~4)
3. Close the grip such that the 4th finger of the right hand is locked in the loop of the left hand. (Pic. 5~7)

The grip can also be made by inserting the 3rd and 4th finger of the right hand into the left hand loop and closing the grip as before.

## Wrist Grip



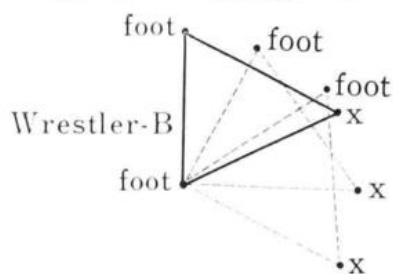
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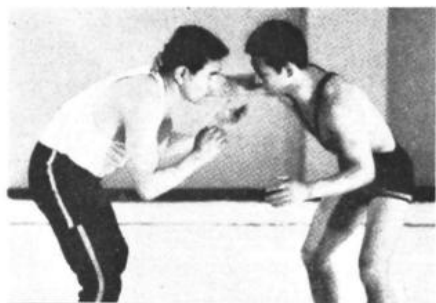
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Grab your own wrist and **pull** opponent in towards you. (Pic. 10~11)

# Breaking the Tie-Up Position



X is Point to Bring Opponent Down to the Mat

(Continued) **Breaking the Tie-up Position**

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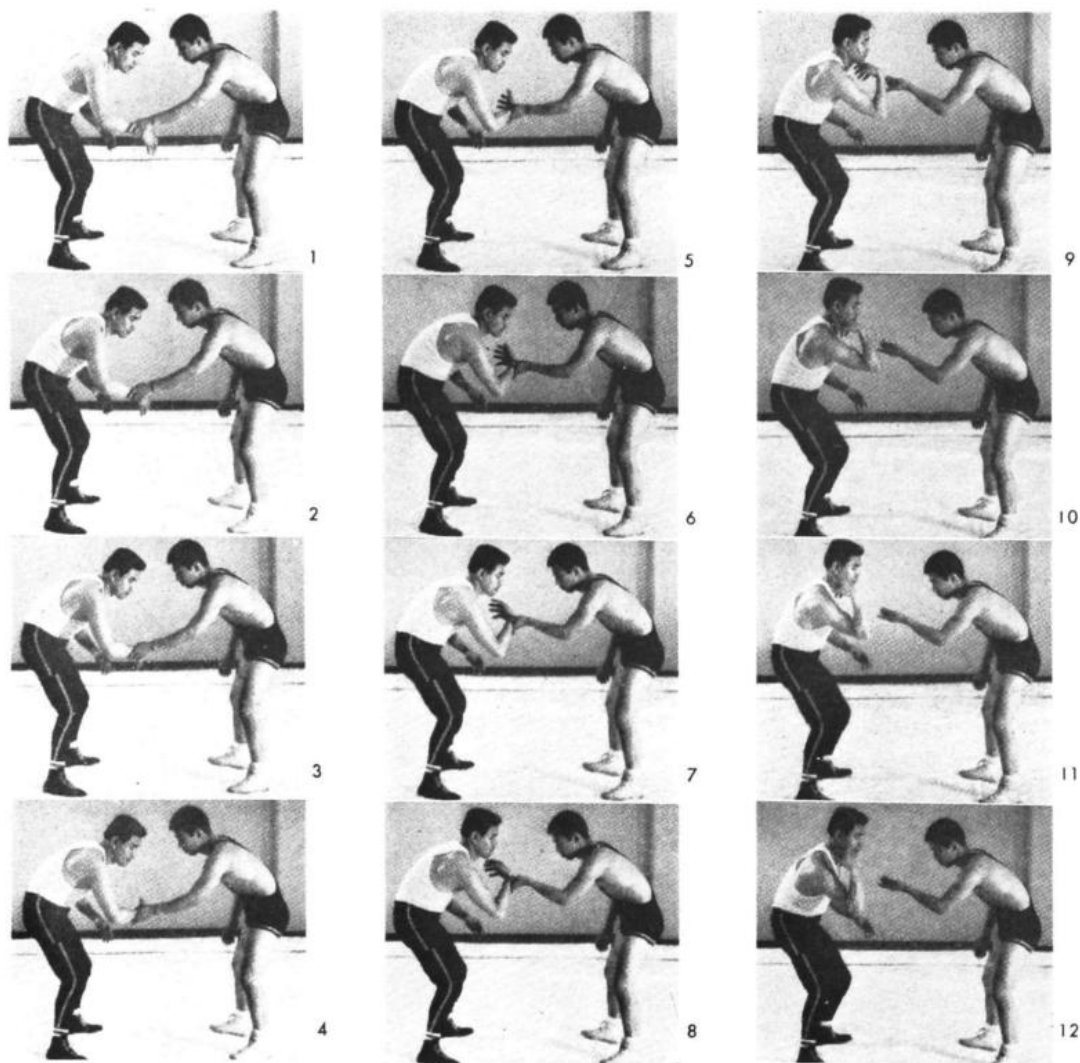
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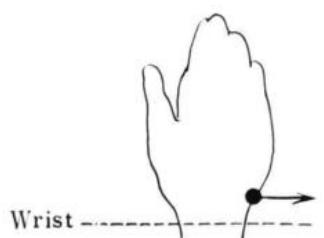
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1. **B** holds **A's** neck. (Pic. 1~3)
2. **A** holds **B's** wrist with his left hand and holds **B** above the elbow with his right hand. (Pic. 6~7)
3. **A** turns his neck to the side (his whole body turns to the side through the motion of the knees) and sweeps **B's** arm downward the mat. (Refer to triangle diagram) In this move it is important to maintain balance on both legs. (Pic. 8~13)

## Breaking the Tie-Up Holds (Grabbing the Wrist from Above)



1. B grabs A's wrist with one hand. (Pic. 1~3)
2. A bends his arm by shooting his elbow forward. at the same time that his elbow is going forward, he turns his wrist so that the palm is facing up, and moves the lower arm across and toward himself. The move is done in one continuous motion. (Pic. 4~12)



Concentration of force comes from this point.

# Breaking the Tie-Up Holds

(Grabbing the Wrist from Above)  
(Both Hands on One Wrist)



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1. B grabs A's wrist with both hands. (Pic. 1)

2. A drops his elbow, shooting it forward and bending it as page 8. As his lower arm is coming up, A turns his wrist so that the point X (see diagram) is the point of force on B's hold. A keeps continuity in the move by following up with a force on B's elbow. (Pic. 2~15)



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# Breaking the Tie-Up Holds (Grabbing the Wrist from Below) (One Hand on Wrist)



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1. B grabs A's wrist with one hand (Pic. 1)
2. A sweeps his hand down and to the outside, ending with a **stiff arm with the palm facing up**. A then follows through with an arm drag. The important part in this and the two previous moves is the motion that comes from the turning of the wrist. (Pic. 2~19)

### Breaking the Tie-Up Holds (Grabbing the Wrist from Above)



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1. B grabs A's wrist with both hands. (Pic. 1)
2. A grabs his fisted right hand and pulls up at the same time that he is throwing his elbow out (towards opponent). The elbow must fly out hard towards the opponent's chest so that leverage is increased. (Pic. 2~9)

## Breaking the Tie-Up Holds (Breaking One-Arm Lock)



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1. **B** has locked **A's** left arm by pulling in on **A's** wrist and bicep, keeping the arm tight against his (**B's**) body. (Pic. 1~3)
2. **A** inserts his right hand under **B's** left hand and applies pressure. **A** moves his right hand up and beyond **B's** chest by extending it in a half twisting motion, (end with a stiff arm). If the hold can't be broken, keep the right arm in there anyway so that **B** can't throw or effect some other move from this hold. (Pic 4~16)

# Countering the Tie-Up Holds (Countering 2 Hand Grip on Wrist)



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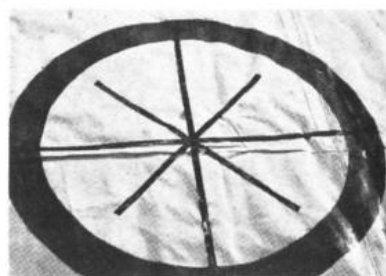


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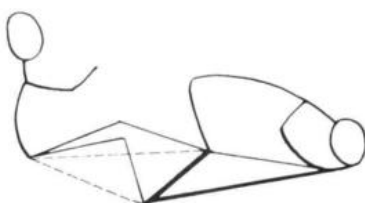
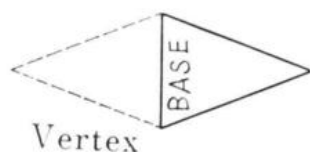
1. B grabs A's wrist with both hands. (Pic. 1)
2. A drives into B's right side so as to lock B's bicep with his (A's) left hand. A now has control of B's right arm at the bicep and the wrist. (Pic. 2~8)

## Breaking Opponents Balance (Triangle System)

The Triangle shows the direction for breaking an opponent's balance. Each wrestler has a triangle. The attacking wrestler is interested in the orientation of his opponents triangle. The balls of the feet stand on the two vertices of the base of an isosceles triangle.



1



### Top Pictures

The vertex indicates the place where one's opponent might be caught off-balance either forward or backwards.

1. The 8 directions of attack, (push or pull) and the circular direction of a wrestler in standing position. (Pic. 1)
2. Orientation of wrestler's stance with respect to the triangle. (Pic. 2)
3. The triangle moves according to the position of the feet of the wrestler. (Pic. 3~4)



2



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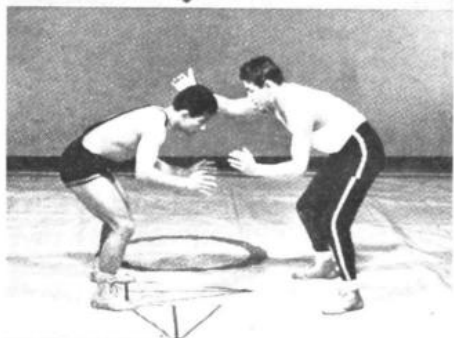


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## Continuation of Triangle System



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Lock up position. Vertex of isosceles triangle shows place where opponent can be most effectively snapped down.



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Top pictures show the triangle as it applies to the back.



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Above pictures show how the triangle is used in a push backwards.

## Breaking the Opponents Balance (Controlling the Head)



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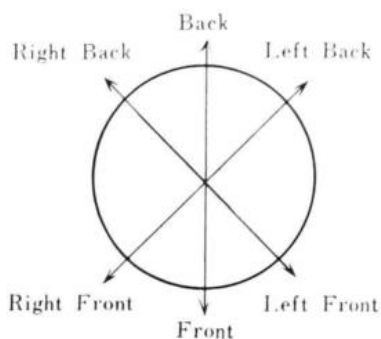
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Arrows show directions of manipulating the head. The 3 back directions indicate a **push**. The 3 front directions indicate a **pull** or **snap**. Always keep the triangle picture in mind when executing a move.

1. Push backwards.
2. Snap forward.
3. Push left back.
4. Push right back.
5. Pull down left front.
6. Pull down right front.
- 7-8. Arm drag right front.



# Breakdown to Right and Left Front (Top View of Wrestler's Head)



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The thumb is the important thing that applies the force here. There is a twisting motion involved. The thumb is flat on the wrist.

1. A places his right thumb on the inside wrist of B's arm, twists it out (to the **left front**) getting the force from the thumb. A's left hand on B's elbow helps the move along. (Pic. 1~4)
2. Same move as above except wrist is twisted out to **right front**. (Pic. 5~8)



# **Takedown from Behind** (When Opponent is Leaning Low Forward)



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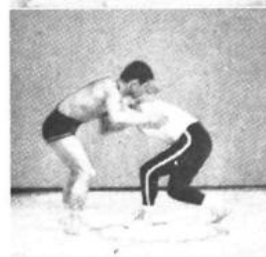
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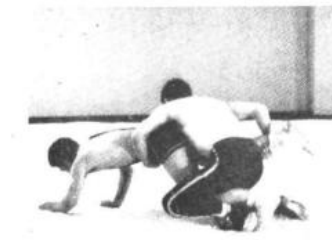
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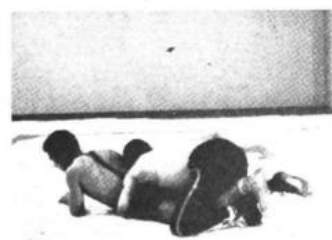
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1. **A** has locked around **B's** waist and has hooked his (**B's**) left leg with his own leg. (Pic. 1~6)
2. **A** picks up **B's** far ankle and drives **A** forward with his chest. (Pic. 7~10)
3. Keep the leg locked. (Pic. 16~17)



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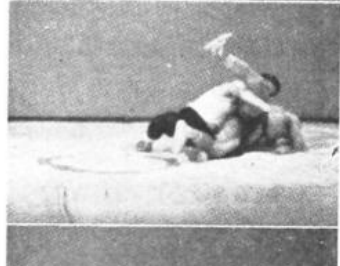
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1. A has locked around B's waist from behind.
2. A, using a **strong** force, places his forearm on the back of B's knee. (Pic. 10, 18, 19)
3. In a **circular motion** pivoting on his right foot (A's left foot makes a 90° arc), A brings B down to the mat. A great deal of force is used by A's right hand which is holding tightly around B's waist. (Pic. 11~14)
4. A controls B on the mat.



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# **Takedown from Behind** (Opponent Has Both Hands Braced on the Mat) (Left Back Direction)



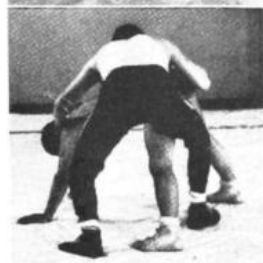
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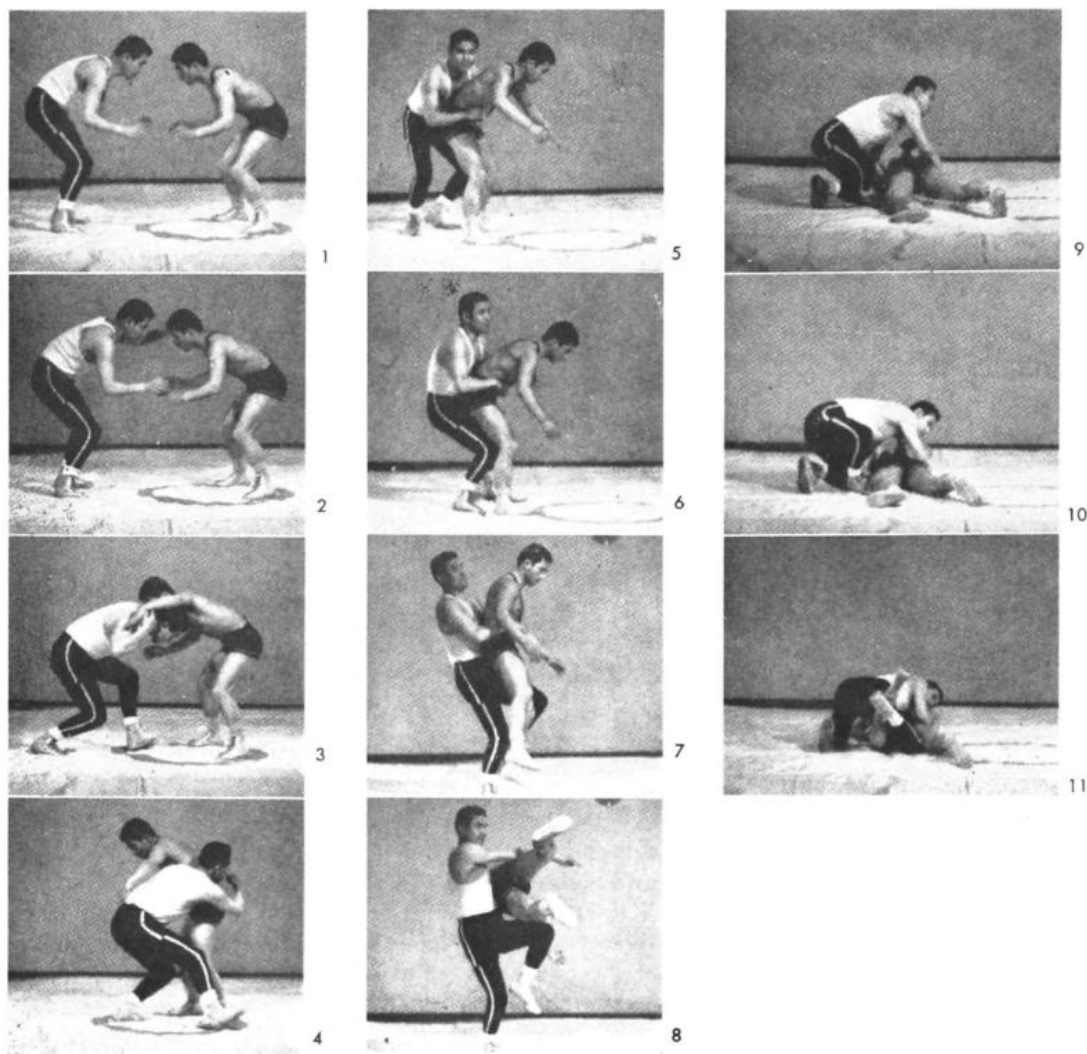
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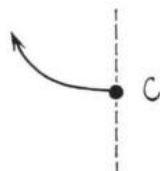
A brings B to the mat by hooking B's left leg with his own right leg. A lifts B's left leg off the mat and brings it towards the **left back direction**. At the same time, A applies a driving force with his stomach on the left side of the hips, thereby bringing B to the mat. A ends with his right leg hooking B's left leg at the ankle. **Notice** that A's left knee bends and does not move once the move is started. At the same time that the leg is hooked the body is arched so the stomach can produce the force used to bring the opponent to the mat.

# **Takedown from Behind** (When Wrestler is Not Leaning too Far Forward)



1. A goes behind B and locks around his waist.
2. At the same time that A lifts with his arms he sweeps with his bent left knee. (Pic. 7. 8)
3. A controls B's near ankle, with his own leg.

A Sweeps to the side and upwards.



C is the point of contact

## Takedown from Behind (Arm Included in Waistlock)



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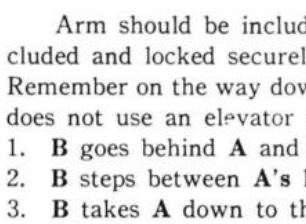
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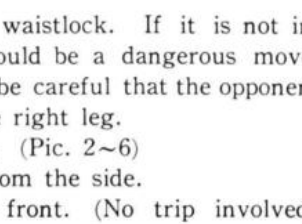
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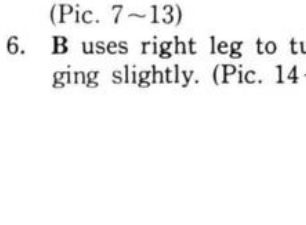
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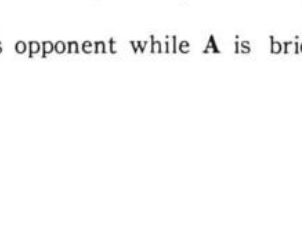
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## Fundamental Pinning Positions



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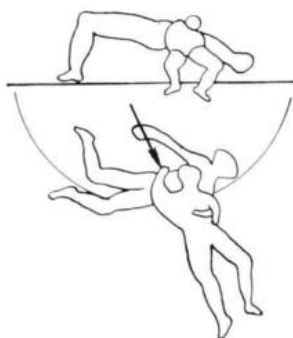
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### 1. Pinning from the Side

A locks B's arm with one hand and controls the waist with the other. Weight is from the chest. Body position is perpendicular to B's body. Important thing is **waist control** with the arm. The idea is to **pull the waist towards you** so that the opponent's body is arching sideways thereby taking away his effective bridge.



### 2. Locking Head and Arm Position

If necessary move with opponent so that you are always perpendicular to him. Your shoulders must always be within the breadth of your opponents shoulder.

3. Same as above

### Incorrect Pinning Positions

4. Shoulder is outside the breadth of B's shoulder. Weight is not on opponents chest. (Over-riding)
5. Too close to opponents waist. In this **Incorrect Pinning Combination** it is easy for the opponent to turn you over.

### 6. Pinning from the Direction of the Head

**Important Points**

Pin from **right front** or from **left front**.

Keep head up tight against the side of B's rib cage, so when B bridges you can use the head to drive into B's side. (A hard shot that comes less from the turning in of the head, but more from the whole movement of the body as A turns in to **meet** the turning movement of B. The idea is to break B's bridge.

7. Control head and arm.

Weight on chest and pushing very hard with the head.



## Fundamental Practice Drills (10 sec. Drills)



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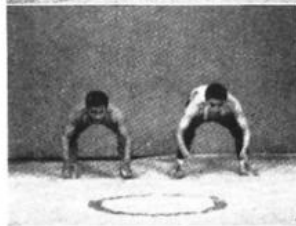
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1. Fundamental Standing Position (Pic. 1)
2. 10 second running in place (fast pace) (Pic. 2)
3. Throwing the legs back (tackle defenses) and returning to standing position. (Pic. 2~6)
4. From down position break opponents grip and **stand up**. (Pic. 7~11) Repeat this action quickly, for ten seconds.
5. Practice for tackling, 10 seconds.
6. **B** tackles **A** (Pic. 12~14)
7. **A** tackles **B** 10 seconds (Pic. 15~18)
8. Tackle and lift, 10 seconds (Pic. 19~20)
9. Single leg tackle, 10 seconds (Pic. 21~22)
10. Single leg using force from head. The head is on the inside of the thigh of the leg being tackled. The head can be used for force. (Pic. 23~26)
11. Arm drag and go behind, **A** to **B** then **B** to **A** (Pic. 27~32)
12. Arm drag tackle (Pic. 33~38)
13. Tackdown from behind (Pic. 39~48)
14. Drill hip throw movements-no throwing. (Pic. 49~68)
15. Under-shoulder throwing movements. Do not drop to the mat or follow through with a throw. (Pic. 69~77)
16. Escape from referee's position. Break waist lock and stand. **The move starts when the top man touches the bottom man.** (Pic. 78~97)
17. Elevator on the leg: grab wrist and use elevator. Elevate on left side, then elevate on right side. (Pic. 98~116)



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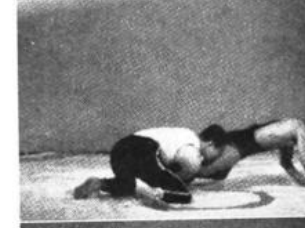
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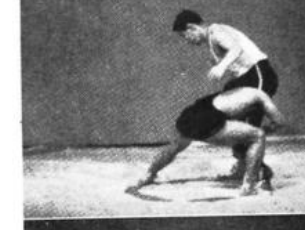
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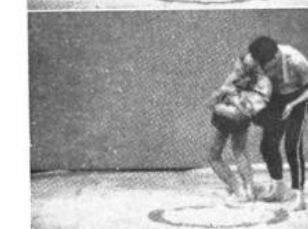
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## Head Guard

Use head guard in practice and in competition to protect against painful cauliflower ear.



## Escape from the Go Behind (Standing Position)



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1. B goes behind A (Pic. 1~8)
2. A switches B (Pic. 9~15)



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# Escape from the Go Behind



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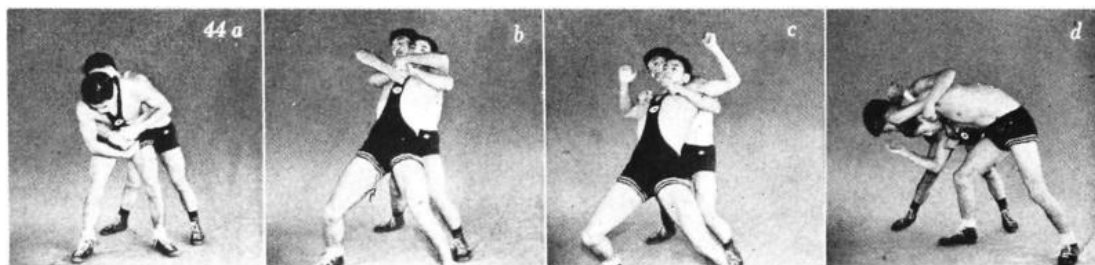


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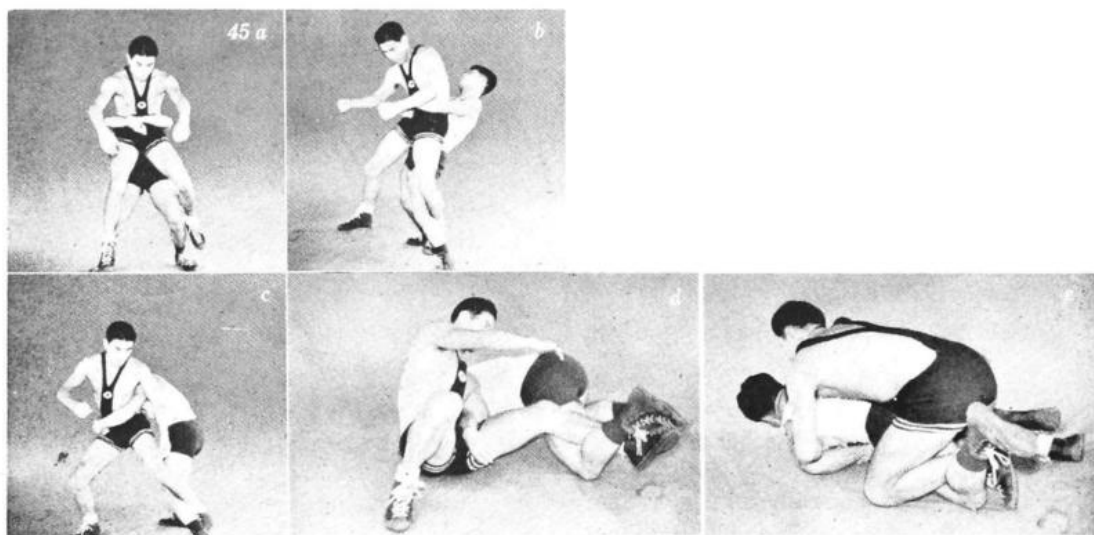
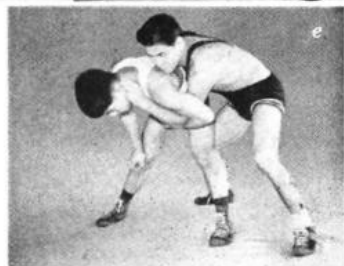
1. B goes behind. A.
2. A arches out his stomach and brings B's hands up to his (A's) chest, exerting weight on B's chest with his A's back and shoulders. (Pic. 6~8)
3. A drops right shoulder hard and at the same time grabs around B's head with his left hand. A escapes by turning in. (Pic. 9~20)
4. A grabs B for control. (Pic. 21)



21



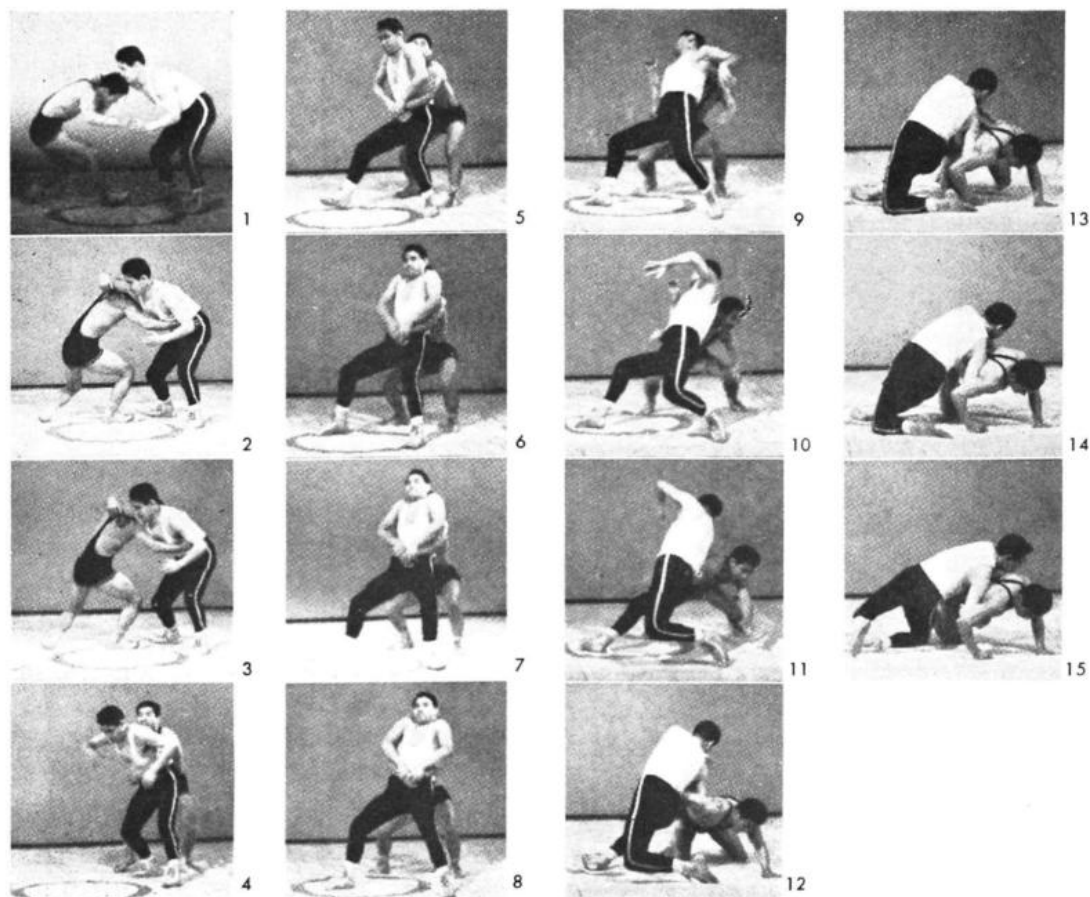
44 a—When B goes behind of A and grips hands. 44 b—A let go B's hold on hand first so he can pull up B's hand to chest. Neck is contract, back is arrowed, bend chest to back. 44 c—A's both hand make 90 degree. 44 d—When A gets down B's hand, A turns to left by body, and then body bends to front. 44 e—A's right hand holds B's body and goes behind.



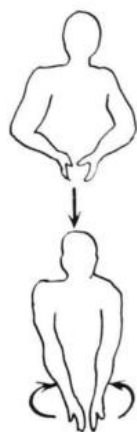
**Counter for Side Tackle** When B lifts up A from back, A uses switch. This is a good counter too. 45 a—A should bend upper body to keep balance. 45 b—B is going down but A hooks B's left leg. 45 c—When A's legs touch the mat, A bends right knee, one step front, hip turned to the left, puts weight on B's left side of the chest. 45 d—A goes behind B can't fly to left because A's leg hooks B's leg.

**Counter for Side Tackle 4 :** When B hooks A's body from back, from standing position A switches B and then goes behind.

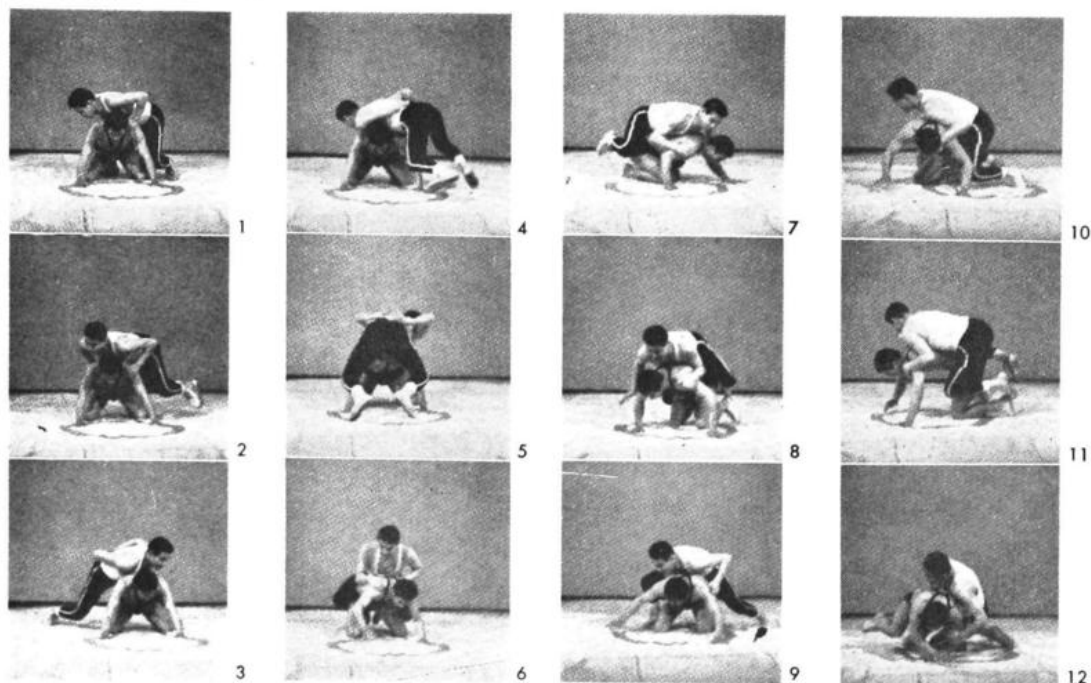
## Escape from Behind



1. B goes behind A and locks around the waist. (Pic. 4)
2. A pushes B's hands downward with the crotch of the thumb and forefinger. As his arms are pushing down, they are going through a screwing motion such that the thumbs eventually are turned in. (A does not have a hard grip. It is the **pushing down** that is important.) (Pic. 5~8)
3. A arches his body (arching the stomach). (Pic. 9)
4. Breaking B's grip and arching, A has the possibility of following through with a **switch**. (Pic. 10~15)



## Practice Riding



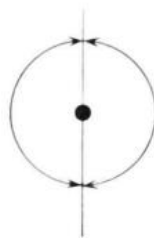
A has his hands behind his back and his chest on B's back (chest exerts weight) while he spins first to the right and then to the left. (Pic. 1~5)

### Important Points

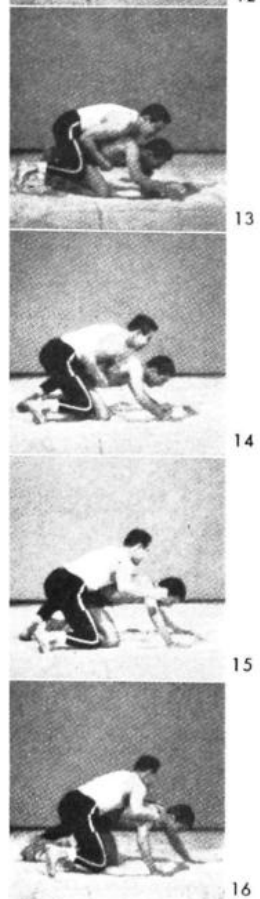
- Keep chest on opponent's back.
- Keep balance**
- Never shift weight to the hips. Weight should always be from the chest.

Bottom man moves fast in different directions. Top man rides, using the hands only for maintaining balance. No break down. (Pic. 6~16)

First  
Time  
Half  
Circle



Second  
Time  
Full  
Circle



## Riding (Riding Practice)



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1. Control of near ankle.
2. Control of far ankle.
3. Control of both ankles (hooking near ankle with leg).

### Riding Practice

1. Start with control of near ankle. (Pic. 4)
2. Spin to other side and control near ankle. (Pic. 5~7)
3. Spin to other side and control far ankle. (Pic. 8~10)
4. Spin to other side and control far ankle. (Pic. 11~13)
5. Spin to back and control both ankle. (Pic. 14~15)



## Defense of Ground Position



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Start from referee's position. Practice hand control to prevent opponent from locking around waist. Also use the elbows to ward off any legs coming in for leg rides. Keep the stomach low, leaving as little space as possible between the stomach and the thighs.



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## How to Throw the Leg In for a Leg Hold



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1. A hooks B's near ankle with his right foot. (Pic. 2~4)
2. A throws the leg in. (Pic. 5~6)
3. Breakdown to A's right front using the left leg as a lever. A locks his own legs (figure-4 lock) and lifts them up at the same time that he is arching his stomach. The left leg gives a kick up that is important in this move. Don't throw the leg in too deep so you can keep balance. Ride as high up on the crotch as you can. (Pic. 7~10)

## Defense



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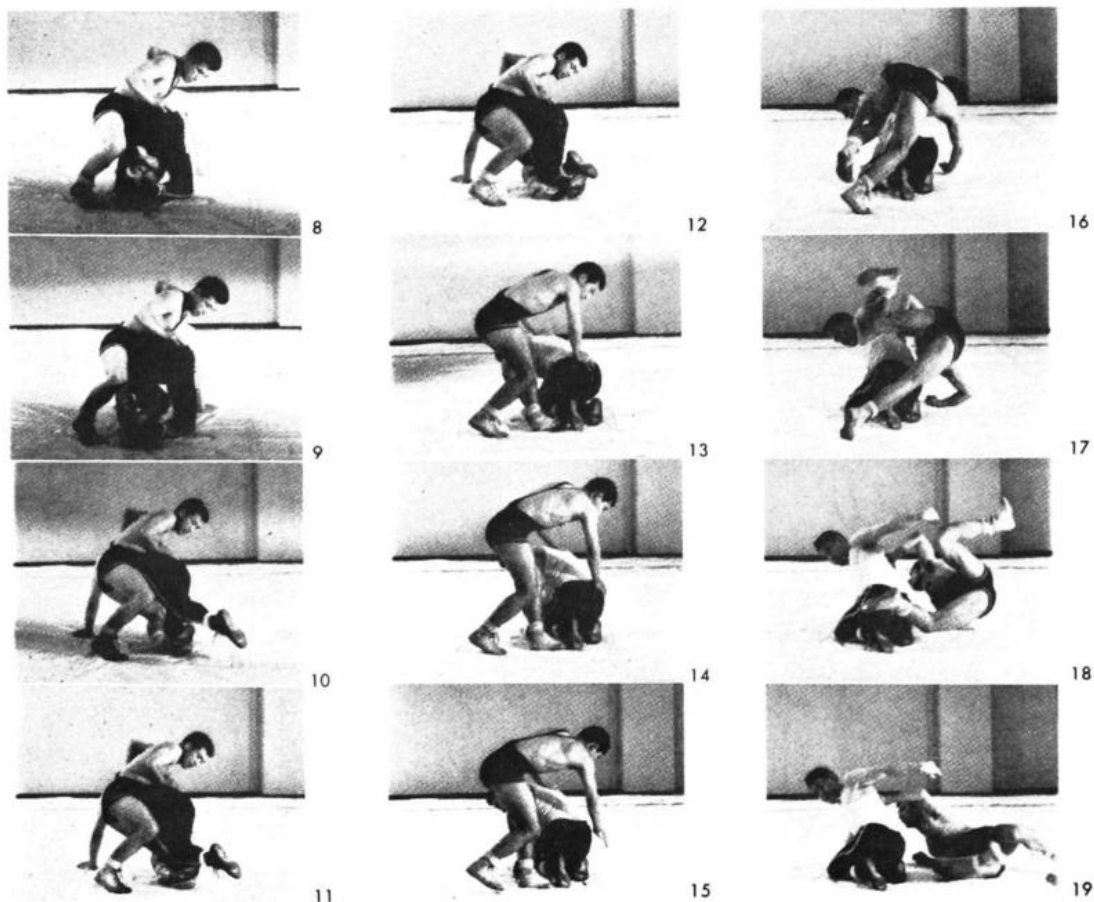


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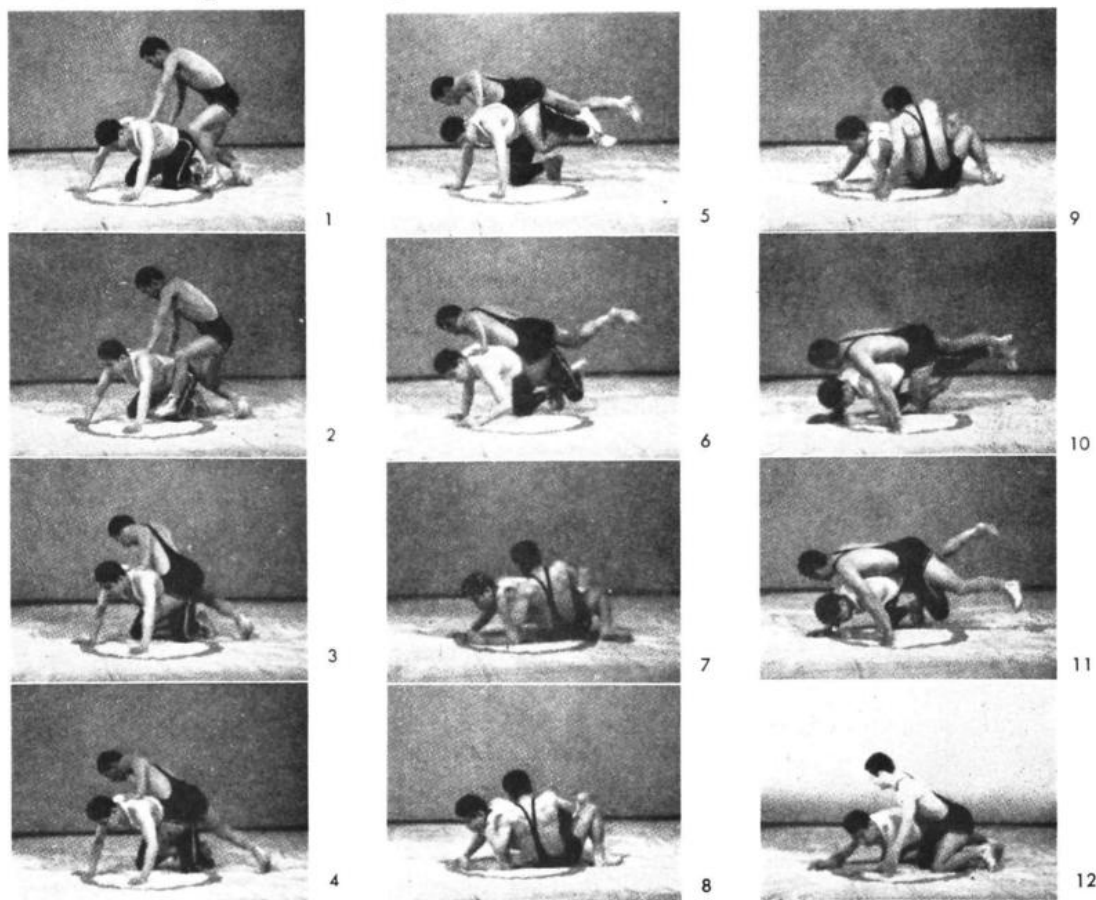
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## Against the Leg Maneuver



1. B throws the leg in but it cannot be effective because A lifts up his leg (bending from the knee). (Pic.1)
2. A places his right foot over B's left instep thereby holding B's left leg secure. (Pic.2~9)
3. A straightens out his left leg and then brings it back into the normal referee's position, placing it in front of B's left leg. (Pic.10~14)
4. As a possible follow through, A grabs B's left ankle and lifts the leg, thereby throwing B over his back. (Pic.15~19)

## Defense Against the Leg



1. B throws a leg in and locks on A's left ankle. (Pic. 1~4)
2. A lifts up his left leg. (Pic. 5)
3. A twists his leg inward at the same time that he is shooting it backwards. The motion of **kicking back** is short. The body also twists slightly so that a force from A's inside thigh (or from the front part of the hip bone) is applied to B's left thigh. A is now on his side. (Keep the legs locked. If they become unlocked lift and free yourself.) (Pic. 6~9)
4. B now tries to get on top of A again. As B gets to the top position, A violently kicks back his left leg thereby freeing it from B's leg ride.
5. Back to referee's position. (Pic. 10~11)

## Double Leg Breakdown



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1. A throws in both legs.

(Pic. 1~9)

2. A's left hand grabs B's right wrist. A's right arm passes under B's arm above the elbow and grabs his own wrist.

(Pic. 10~14)

3. A lifts B's right arm, the main lifting force coming from A's right arm. At the same time A is lunging forward and arching the stomach. (Pic. 15~20)



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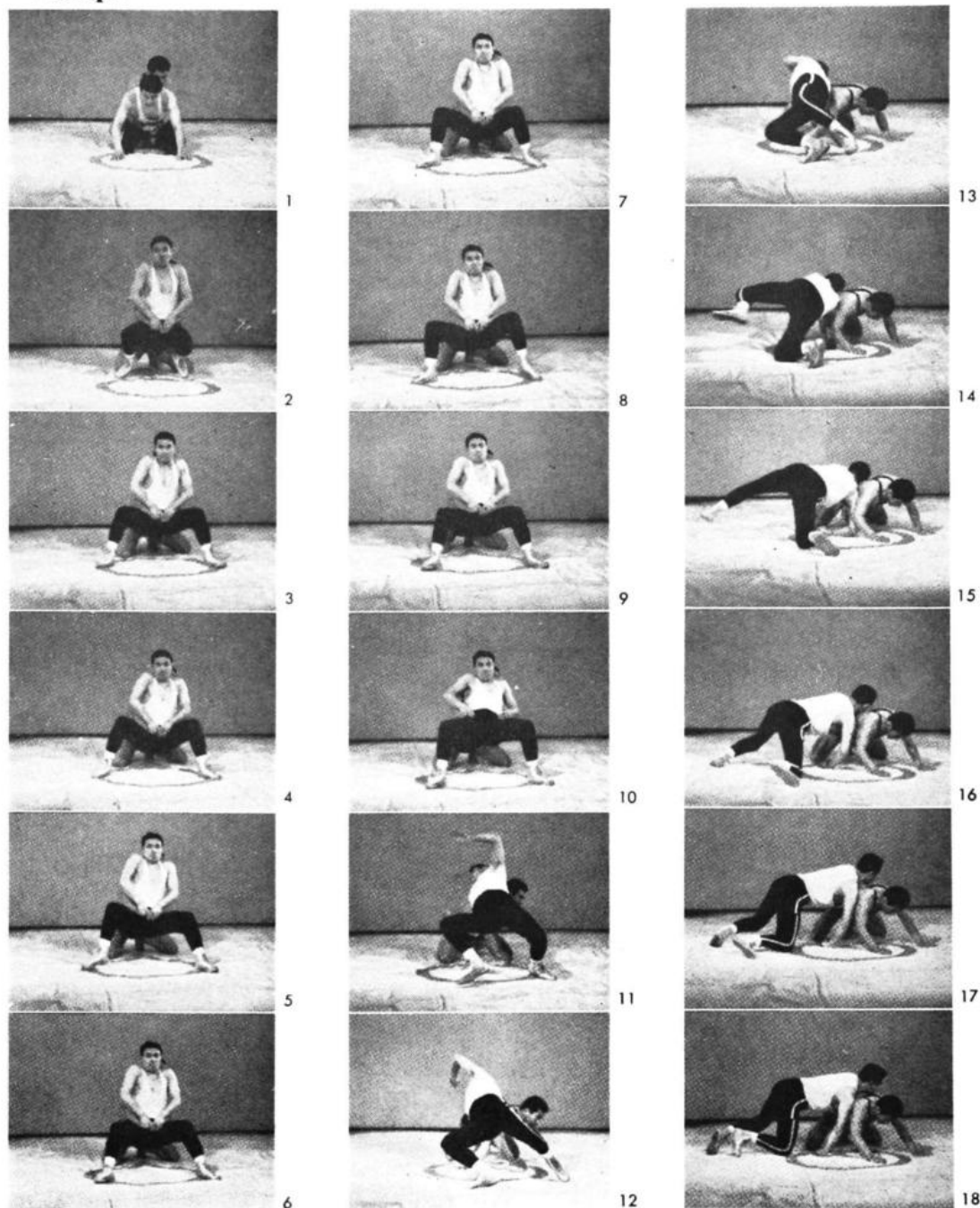


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# Escape

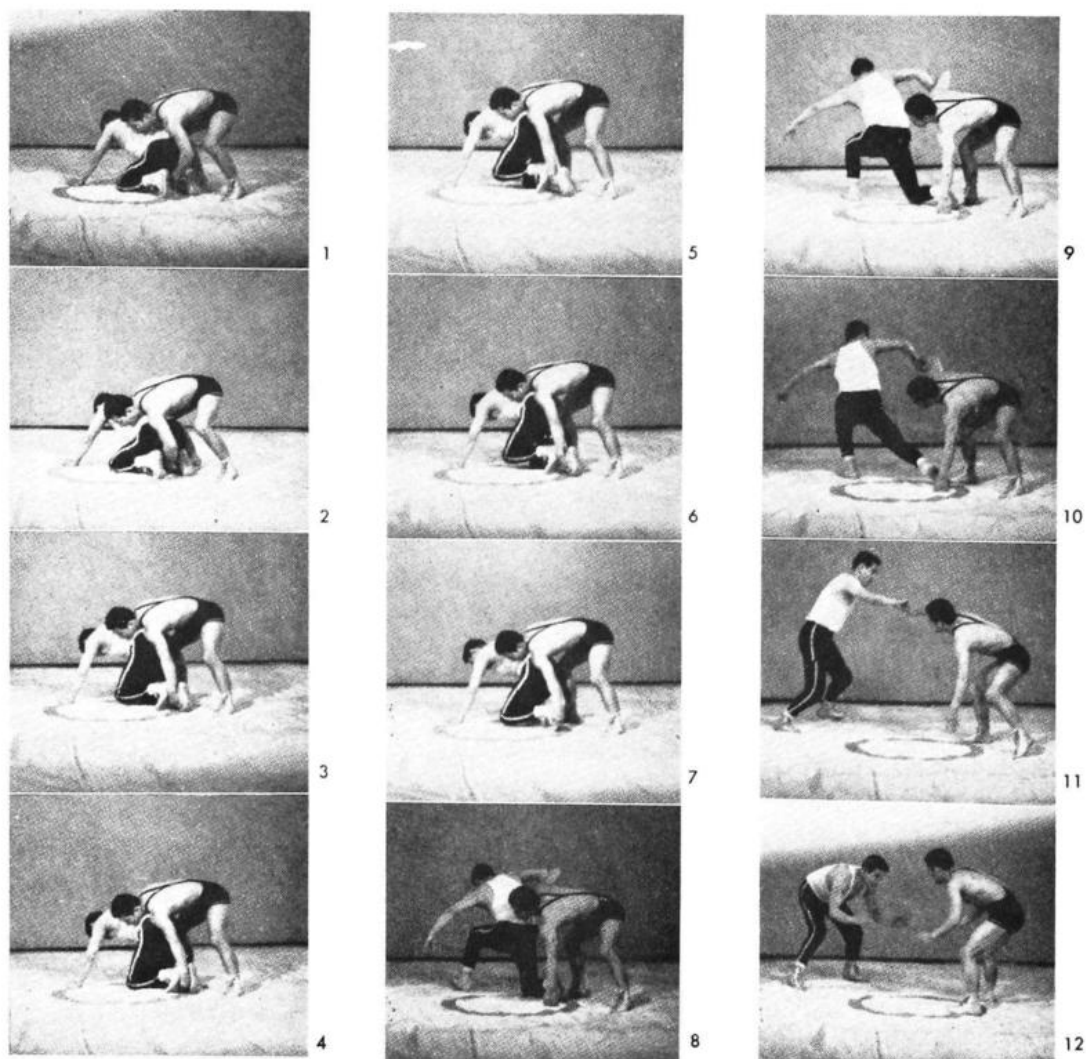


## 1. Referee's position.

Pushing down on B's waist lock with the crotch of his thumb and forefinger A jumps up to his feet (landing on both feet at the same time). Arch stomach in a very fast movement so as to break the lock. Then turn in and get control position.



# Escape from Near Ankle Control



B controls A with Near Ankle.

A pushes loose the grip with his far leg, takes control of B's right hand and stands up to get a neutral standing position.



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If B controls A's far ankle, A steps out with the far leg and pushes down B's grip with the crotch of his thumb and forefinger by straightening out his arm (a little twist is involved here with the thumb turning in as the arm straightens out). A then turns in. (Arching not used)



### **Escape from Down-Position**

(As B is pushing down and forward with his chest his left arm is around A's waist and his right hand is holding A's right ankle.) With his left hand A controls the fingers of B's left hand, brings his(A's) left leg forward, raises up and pivots on his right foot (it is important for A to turn his right knee toward B to break B's grip). A overhooks B's left arm and extends his own arm against B's chest, thereby forcing B's body away from A.

## Switch



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1. **B** controls near arm. (Pic. 1~3)
2. **A** breaks off the grip and at the same time brings his right leg up. (Pic. 4~6)
3. **A** puts his arm over **B**'s right arm and puts his hand on **B**'s right inner thigh (palm up) such that the arm acts as a lever. (Pic. 7~10)
4. **A** pivots on his right heel and drops his right shoulder to the mat, thereby applying pressure to where **B**'s right arm joints his shoulder and breaks him down. (Pic. 11~16, 19)
5. **A** goes behind **B** for control.

## Counter for Switch (Step Over)



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B is going to switch A. When B puts his hand in to hold A's thigh, A holds B's arm and just before B pivots, A steps across B for a reversal.

## Escape By Switch (Backing Out)



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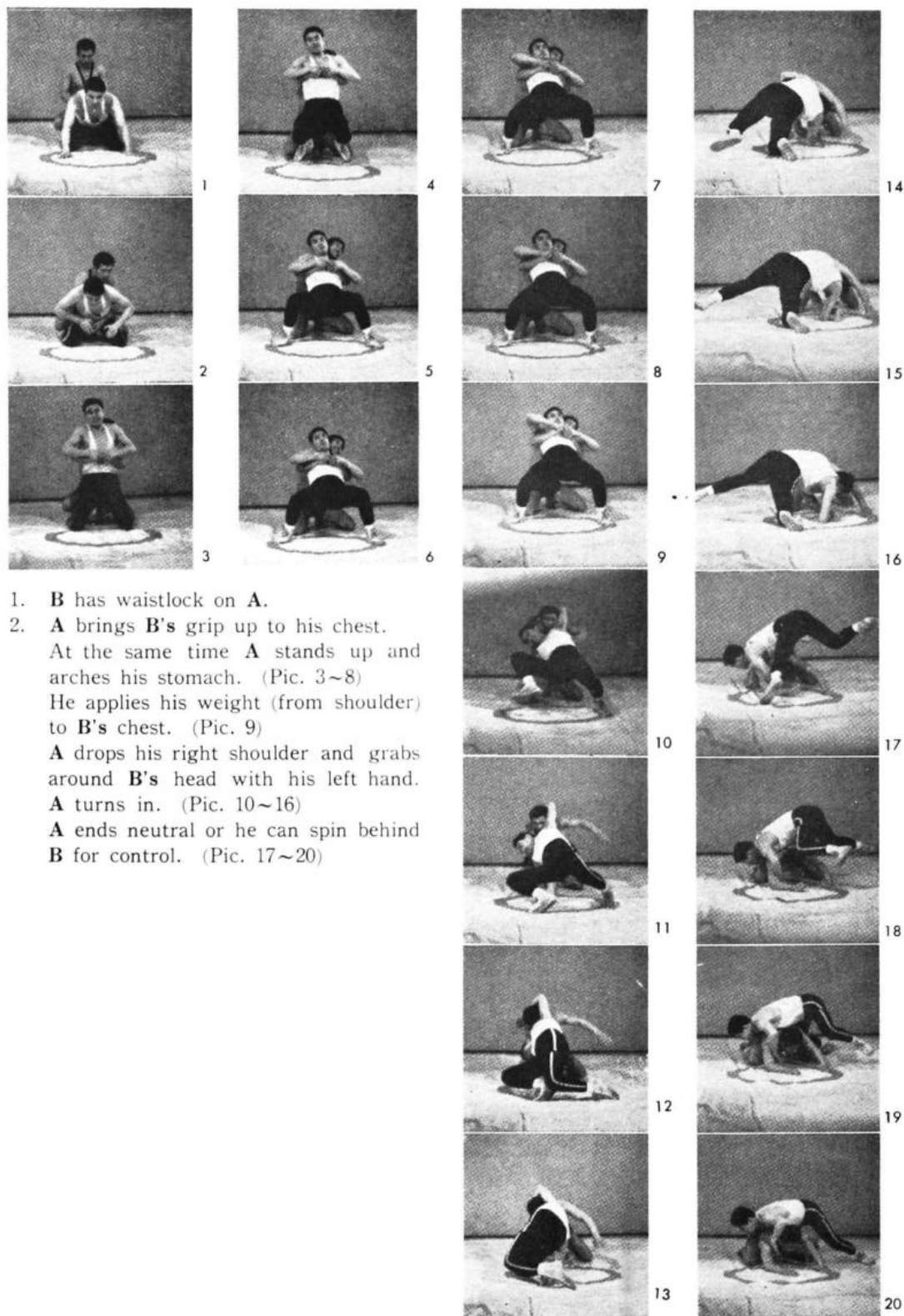
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A starts to switch B, but at the half way position doesn't turn in but instead pivots on his far ankle and backs out. (shoots himself out the back way.)

## Escape from Down Position



# Escape with Overhook (Ending in Neutral Position)



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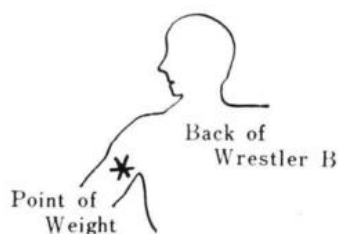
A breaks B's waistlock, steps out to his right front direction and then overhooks B's right arm. A maintains weight on B's arm. He uses his extended left hand (again a twisting motion is involved, with the thumb turning in, as A extends his arm.) as a lever against B's right inside thigh. Palm is open. A's body is turned a little to the side to effect pressure on B's arm. A controls head.



13



18





## Fundamental Tackle Drills (Double Leg Tackle Position)



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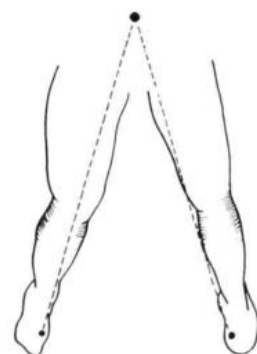
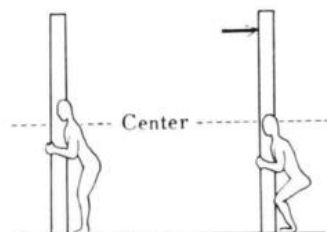


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Shoot with the **chest** to the area just below the belly-button. The chest is what is required to make the contact as it helps to bring one in closer to his opponent thereby making it easier to tackle. An effective tackle can be done with little or no assistance from the hands. This is a low tackle but consider the analogy of lifting a heavy pole: It is easier to lift at a point just below the center than it is to lift at the center. (Note however, that as the chest is slightly below the man's center, the shoulders are level with the men's center.) Don't tackle too low or drop to the knees. This is not good for balance, since the opponent can push you backwards.



The lines of gravity start from man's center through the knees to the inside balls of the feet.

The knees, which are **flexible** to the inside, are turned in so that the weight is always on the inside balls of the feet and not on the heels.

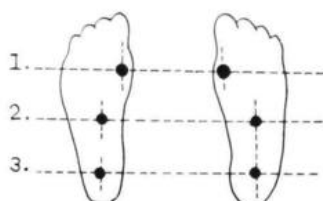
The **drive** to get inside an opponent's defense comes from the inside of the balls of the feet. The maximum force comes when the knees are bent slightly inwards.

1. Wrestling position: Center of gravity points are on the insides of the balls of the feet.

**When moving always move to maintain these points of gravity.**

2. Standing straight up: Center of gravity points are in the middle of the foot.

3. Standing straight up with weight on heels: Center of gravity points on the heels. Improper wrestling position.



It is only logical that the **take-off** points are on the insides of the balls of the feet. There only two areas of the feet that are firmly on the ground, the balls of the feet and the heels. The heels are not desirable since one is vulnerable to being pushed backwards. The insides of the balls of the feet are the **strongest** points in contact with the ground and also coincide with lines of gravity from man's center (through the knees unless they are bent considerably) to his feet.

## Incorrect Tackles



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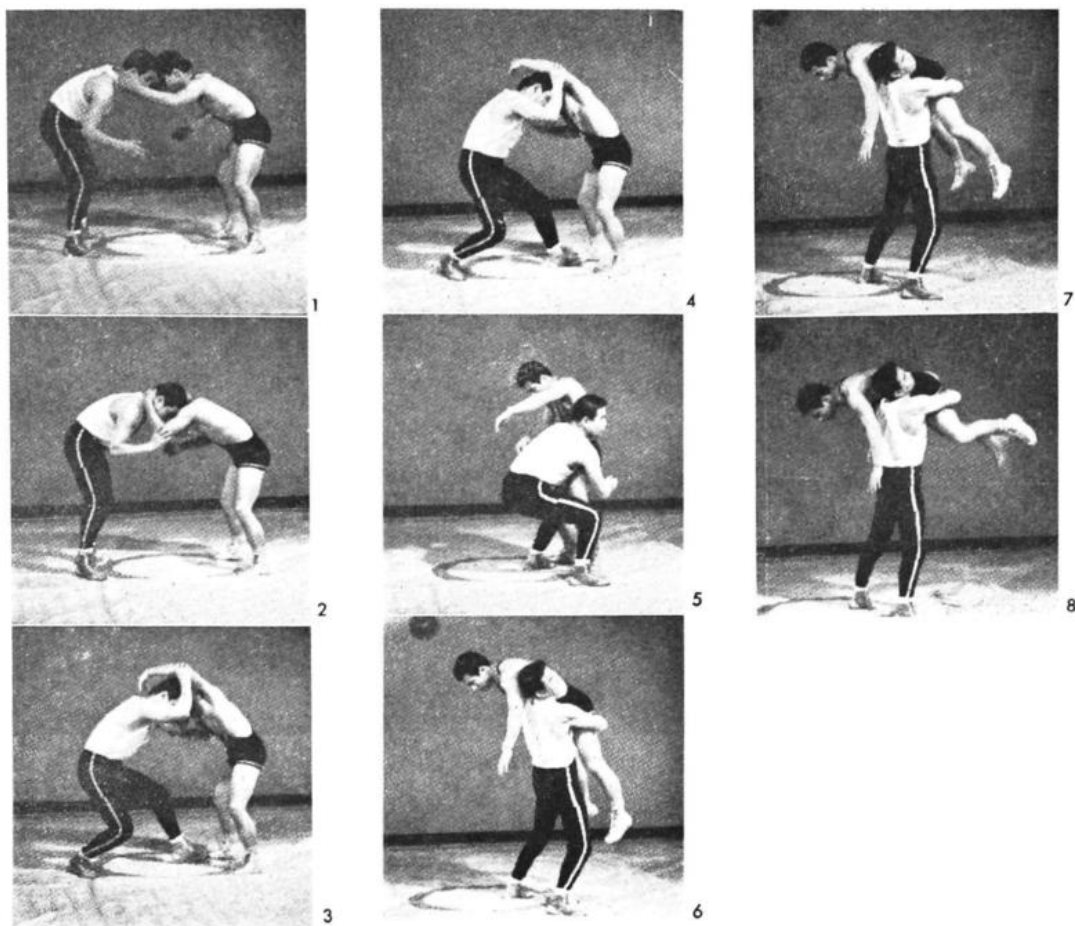
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- (Pic. 1.-2.) Chest and shoulders too high on the opponent. Chest is not in tight against the opponent. Too much opening. Legs are not carrying the body's weight evenly.
- (Pic. 3.-4.) One leg is in too deep. A can be brought off balance to the side.
- (Pic. 5.-6.) A dropped his knee. It is difficult to drive forward when you are on your knee. Also, A is too far away from his opponent. **Knee troubles often occur from tackling done by dropping to the knees.**

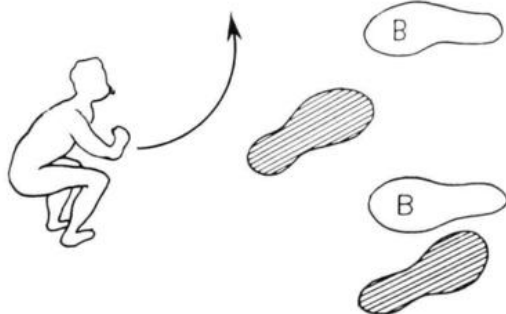
## Fundamental Double Leg Tackle (Push Up Elbow Tackle)



- 1.—2. A pushes up B's elbow and steps in front of and between B's legs.
3. A steps right foot in to the outside of B's left foot and drives his chest to B's stomach (below navel).
4. A lifts with his chest. His arms are for guiding.

Path of Tackle

Left Front Attack



Note difference in this foot position with that on page 52.

Keep the chest in tight and close. The crotch is also in tight on B's upper thigh.

# **Fundamental of Double Leg Tackle (Head Snap Down Tackle)**



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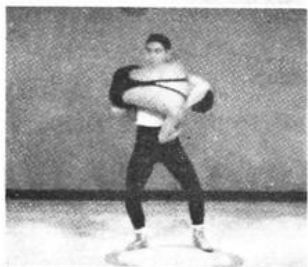
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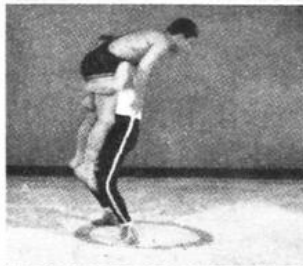
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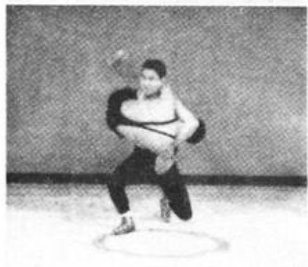
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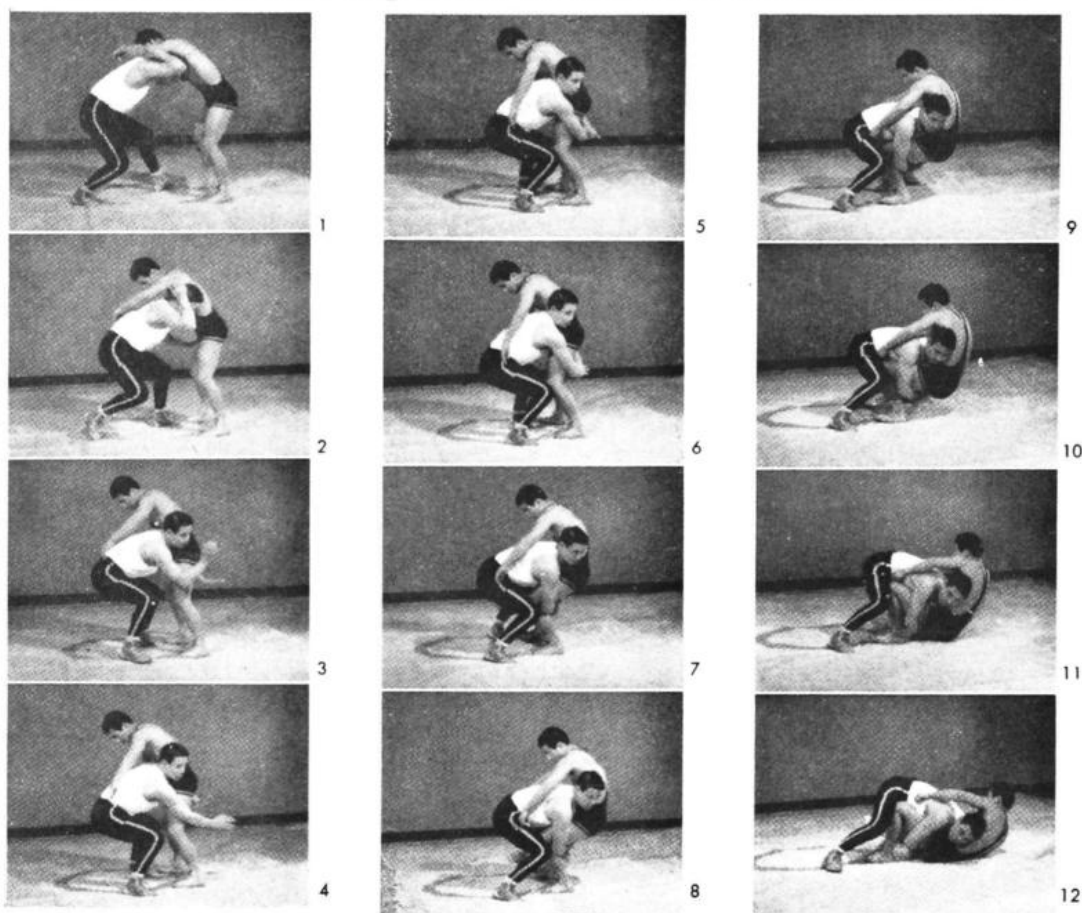


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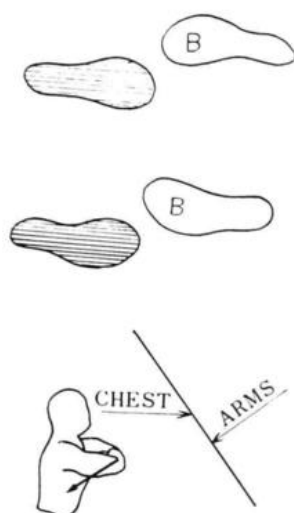
1. A snaps down B's head, (not on the neck). (Pic. 1~4)
2. B's head comes up as a natural reaction. (Pic. 5)
3. A steps in close with both legs one following the other very quickly. The diagram for the feet position is the same as that for page 52. (Pic. 6~7)
4. A puts his chest tight against B's stomach (below navel). (Pic. 8~9)
5. A lifts B off the mat. (Pic. 10~12)
6. A allows B to slide down a little and then holds B's leg with one arm (not at crotch) while his other arm holds around B's neck. (Pic. 13~16)
7. A drops his left knee to the mat and brings B's shoulders down to the mat. (Pic. 17~20)
8. A locks his hands to hold B in a "cradle" pinning combination. (Pic. 21~24)



# Fundamental Double Leg Tackle (Push Up Elbow Tackle) (Tackling Down)

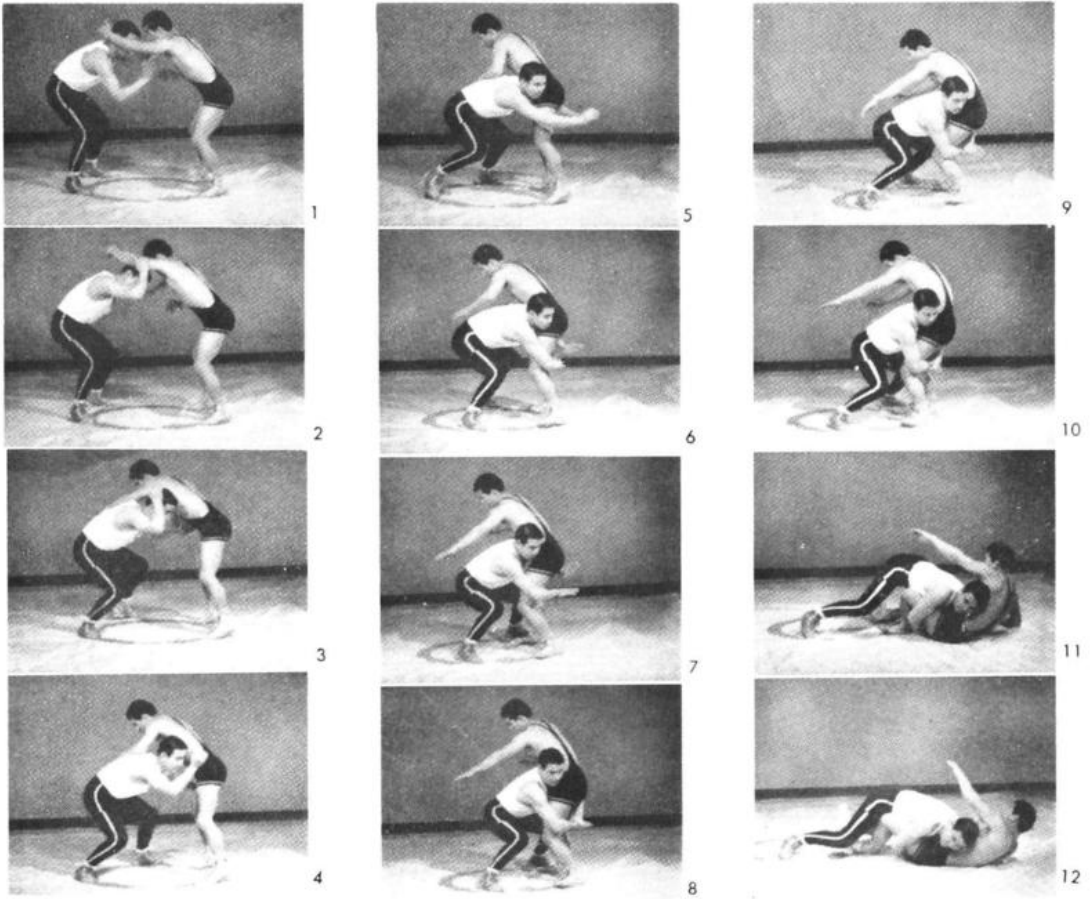


1. A pushes up B's left elbow. (Pic. 1)
2. A steps in with his left foot in front of B's right foot. His other leg follows immediately to the front of B's left foot. (Pic. 2~4)
3. A's chest makes contact with B's stomach. (Below navel) (Pic. 5)
4. A grips his own wrist locking slightly above the back of B's knees. A snaps B in towards himself. A's arms are bent at the elbows. Simultaneously, A drives into B by extending his chest in a downward direction. (Pic. 6~12)

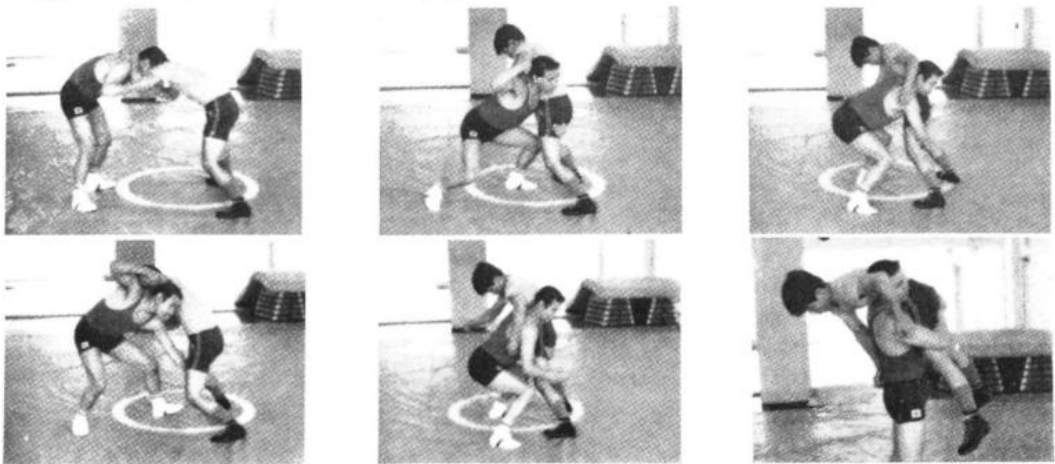




## Double Leg Tackle (Push Up Elbow) (Tackle Down)



Same as page 52 except no stepping in. Chest makes contact and arms lock in the same way as page 52. When chest makes contact, then both legs go forward like a frog hopping. Bring him down to the mat as on page 52.



A pulls B's left arm over his(A's) head, steps in with his left leg and at the same time grabs high up on B's left leg. Almost simultaneously, A's right hand comes down to grip the outside of B's left leg, his left hand switches to grip high up on the outside of B's right leg and the lifts B off the mat.

# Fundamental Double Leg Tackle (Arm Drag Double Leg Tackle)



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1. A grabs B's wrist to set up an arm drag.  
Follow through with arm drag. (Pic. 1~3)
2. B steps in as a natural reaction to the arm drag.  
(Pic. 4~8)  
A steps right foot in to the outside of B's left leg.
3. As A's chest makes contact with B's hip, A locks around B's legs slightly above the knees.  
The tackle direction is front left. Tackle downwards.  
(Pic. 9~16)



16

## Arm Drag and Leg Hook Tackle



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A starts to arm drag B. As B steps forward as a natural reaction, A hooks B's leg just before B can place his foot down. A brings the hooked leg back and makes chest contact on B's hip. At the same time A is wrapping both hands around B's right leg (slightly above the knee), (too far away to lock hands on this move). A follows through by driving downwards with his chest.

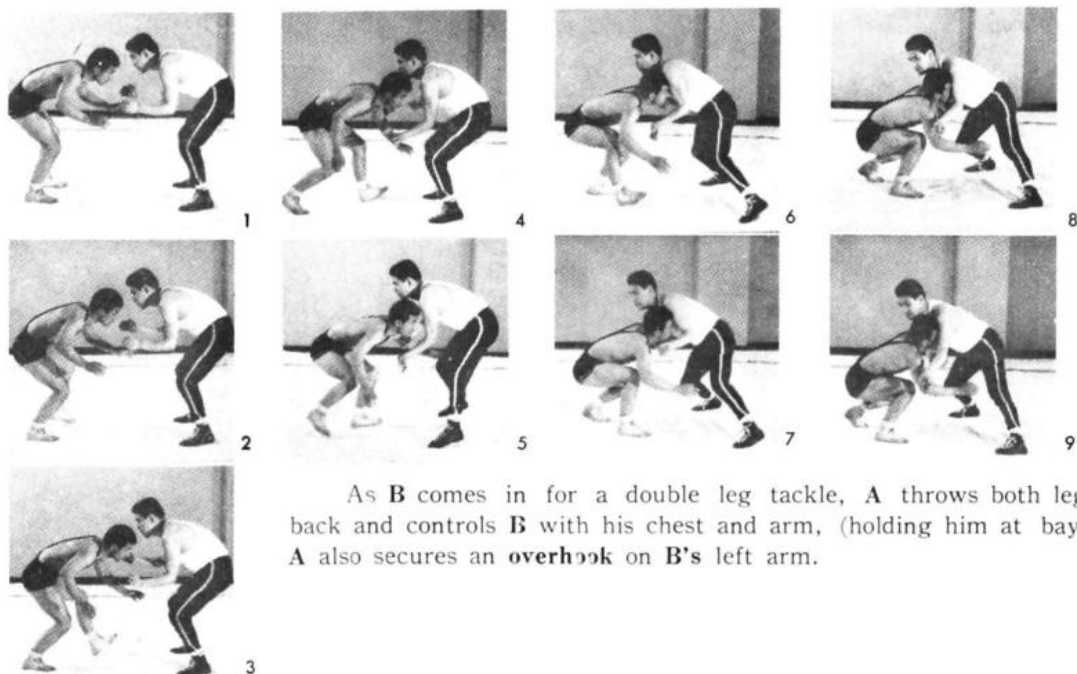


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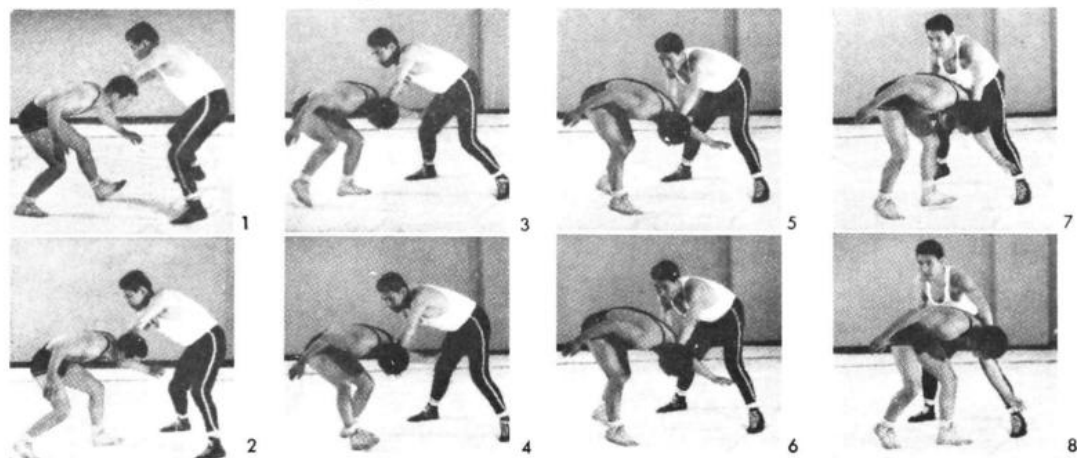
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## Fundamental Block for Double Leg Tackle

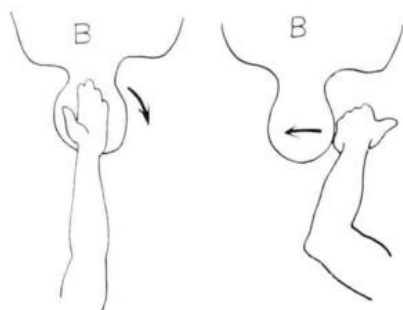


As B comes in for a double leg tackle, A throws both legs back and controls B with his chest and arm, (holding him at bay). A also secures an **overhook** on B's left arm.

## Block for Double Leg Tackle



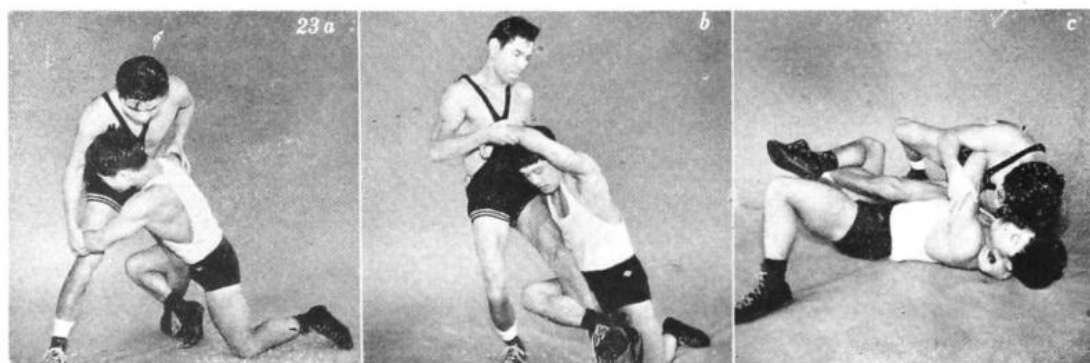
As B comes in for a double leg tackle, A, with the palm up, deflects B's head with the edge of his hand. At the same time, A takes a short step backwards with his right foot while his left foot rotates backwards so that he is facing in the left front direction. A sweeps B past with the help of of A's right hand.



**Counter for Frontal Tackle** This is a stand wrestling following the above illustration.

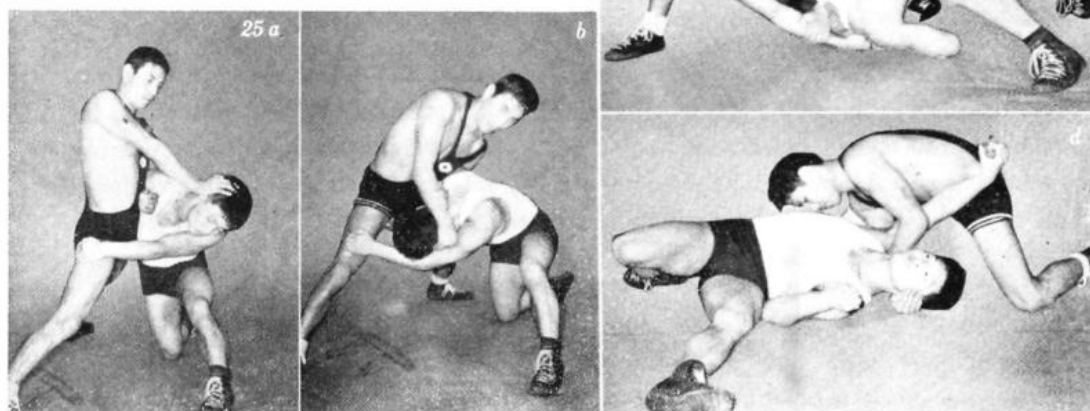
23 *a*—B got in and put his right leg around A's left leg. 23 *b*—A grabs B's left wrist and turns to left quickly bringing his left ankle high. B then will be off balance. 23 *c*—A removes his left leg while grabbing B's head and arm. A can also take a double leg scissor from this position.

**Counter for Frontal Tackle** This is one of fundamental counter for frontal tackles and a good block for beginners.

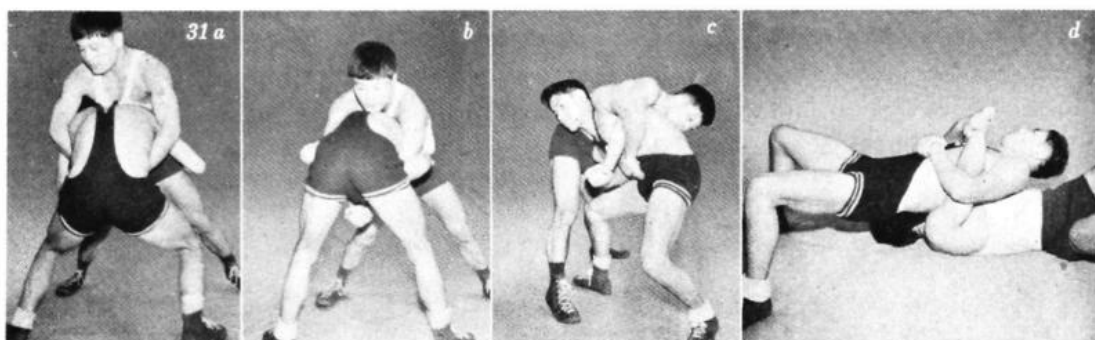
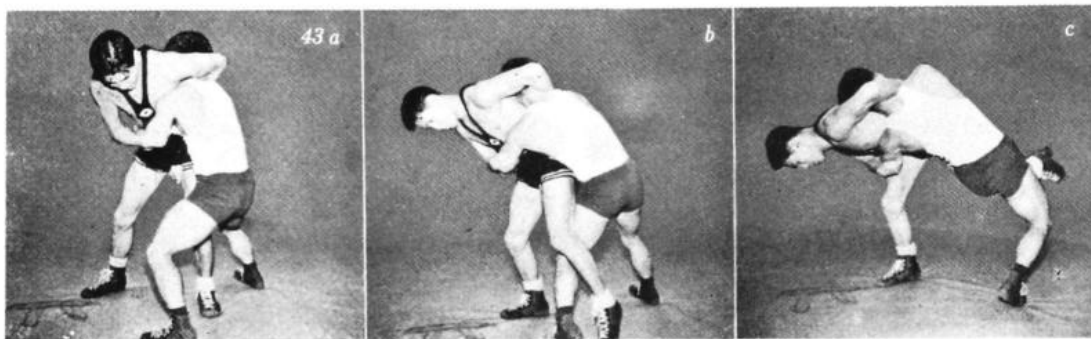


### Counter for Frontal Tackle

25 *a*—B comes in for tackle A spreads his legs apart, then he pushes B's head in a downward position. 25 *b*—A then places his right forearm over B's neck, bringing his left arm up under B's right armpit to grab his own right forearm. 25 *c*—A puts his pressure on B's neck with his right hand, bringing his right leg backwards in circular movement. 25 *d*—B falls down to the mat A holds B's right arm with his left hand.



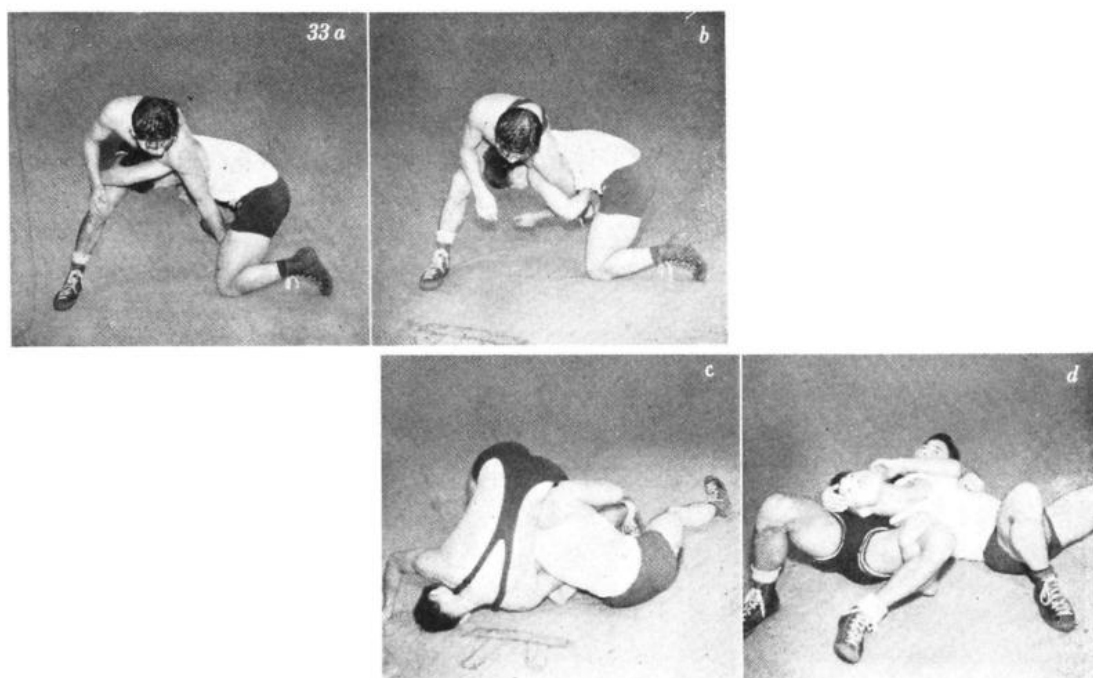
*43a*—In this picture, B tackled from the side. A turns body to left just a little and then puts a weight in low, hooks B's neck from outside and pulls B's left hand with A's right hand. *43b*—A should step to right front with left leg and then hooks left leg to B's left leg. *43c*—A twists hip to right down and then rolling hip throw. *43d*—When A used hip throw, don't leave B's body. A hooks B's left hand and puts weight on B's body.



**Counter for Frontal Tackle** This counter is common and is called the Back-Drop.

*31a*—A comes in for tackle B grabs under A's both armpits. *31b*—A grabs and locks B's both arms above the elbows. *31c*—A locks his hands puts right foot between B's both legs. A places his head to the right side of B. *31d*—A tightens his grip and sits back bringing B to pinning position.

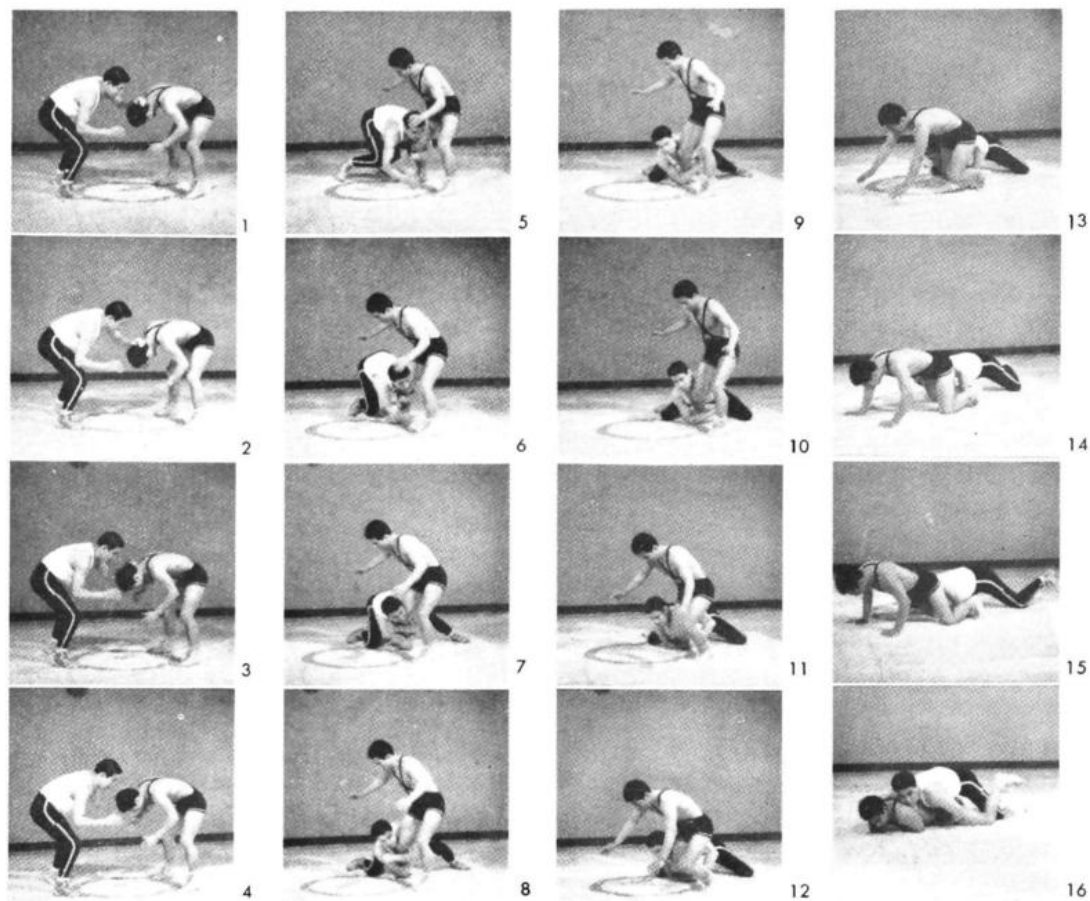




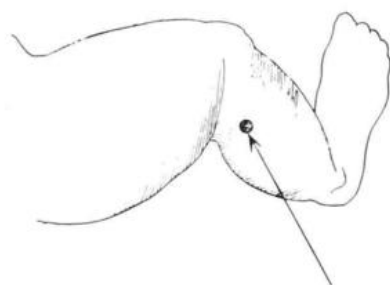
### Counter for Frontal Tackle

*33 a*—B tries right tackle. *33 b*—A tries to switch bringing his left arm over B's left shoulder placing the hand inside B's left thigh. *33 c*—B grabs A's left leg with his right hand and hooks A's left arm and rolls backward. *33 d*—B keeps pushing his shoulders on A's body bringing A to the mat for a fall.

## Fundamental Single Leg Tackle

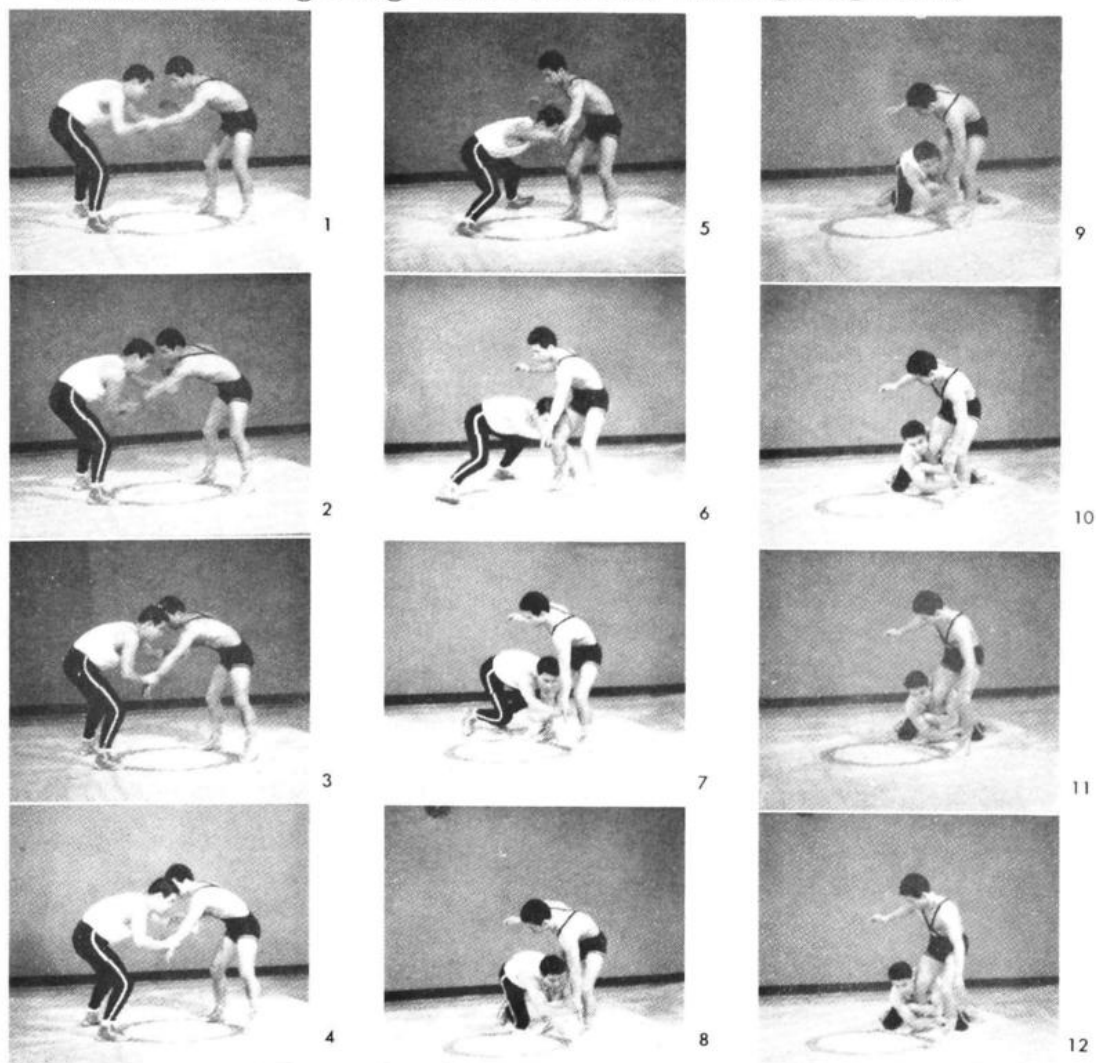


A deflects B's head to the left front direction. As B comes up as a natural reaction, A steps forward to the outside of B's right leg and grabs B's knee and ankle. At the same time, his chest is dropping to make contact with B's leg at a point slightly below his knee and around the top of the calf. Pressure is applied with the chest. The balance points are the inside balls of the feet (knees in) and the chest. It can also be done if the left knee drops to the mat. A uses both hands to keep the ankle trapped while he applies pressure with the chest. Then A's left hand reaches out and traps B's left foot. The pressure by A's chest brings B down to the mat.



Notice that when A comes in for the tackle he is not so close to B's side, but works his way around to the side and even slightly to the rear after he has B's leg. He is applying pressure in the left front direction. A then climbs up B's leg until he is in a good control position.

# Fundamental Single Leg Tackle (Arm Drag With Single Leg Tackle)



A arm drags B's left arm. B comes up as a natural reaction. (Note also that B did not step forward with his left leg, hence shoot for other leg.) A gets the single leg on B's right leg, grasping knee and ankle, chest below knee. (on the side). A opens slightly and lifts B's right leg, holding it securely in the crevice of his right waist. Then A circles slightly in a counterclockwise direction, drops his head to the right side and makes contact with B's inside right thigh. Apply pressure with head to bring B down to the mat.



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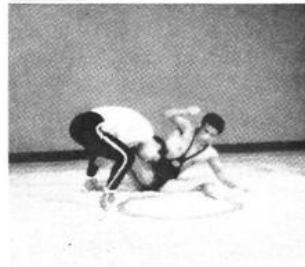
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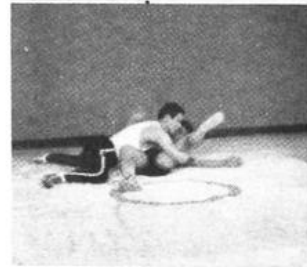
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## Lift Up from Single Leg Tackle



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A pushes up B's right elbow and steps to the outside at B's right foot. His other foot follows immediately. A grabs around B's right **thigh** making chest contact with the outside of the thigh. The head is up against B's stomach. A **steps in with his right foot between B's feet**. A shifts his right arm to go deep into B's crotch and then lifts. When A has control of B on his shoulder, he holds onto B's right thigh and allows his (B's) body to drop slightly. A drops to his left knee, lowering B to the mat in an effective pinning combination.



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# Fundamental Single Leg Tackle (Push Up Elbow—Single Leg Tackle)



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A deflects B's right elbow up and comes in for a single leg tackle on B's right leg. (Hands on knee and ankle or close to ankle, chest under knee, to the side.) A picks up the ankle and **traps it between his legs**. (This is done only if B blocks leg, by overhooking A's left arm and pushing down on A's head, otherwise it is desirable to take the ankle to the **outside**, not between the the legs.) A **jumps back with both legs together**, still keeping B's ankle trapped high up to the crotch. B must hop closer to A on his left leg. At the instant that B lands this step A dives forward in a downward direction, making chest contact, and trapping B's left leg with both of his hands. A brings B down to the mat.



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# Single Leg Tackle

(When A is Defending Against the Tackle by Controlling Head and Arm)



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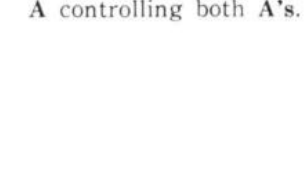
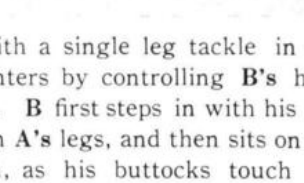
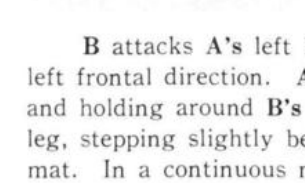
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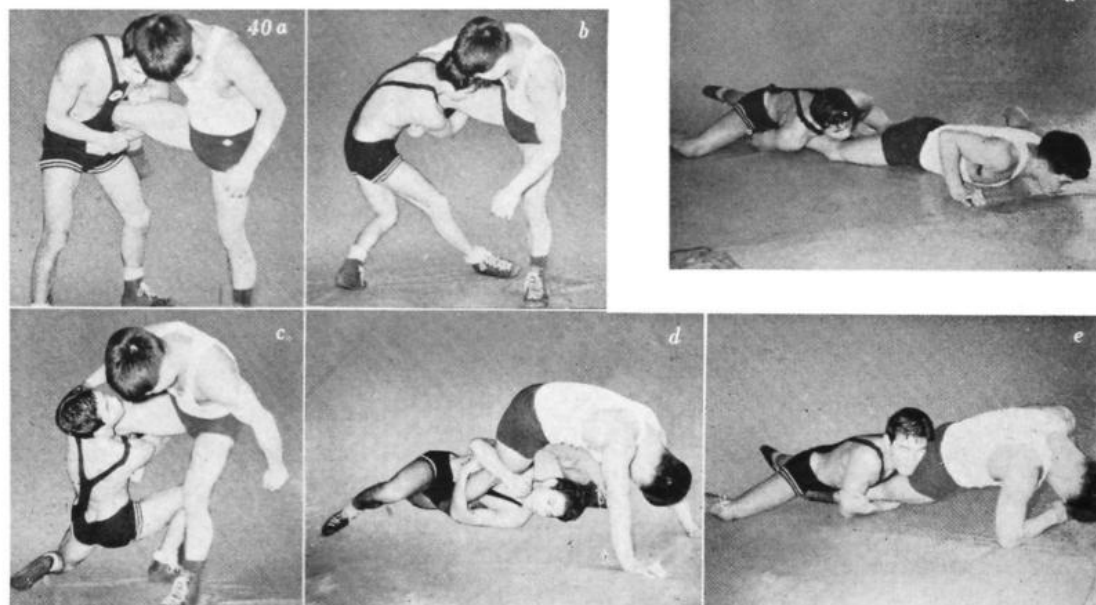


B attacks A's left leg with a single leg tackle in the left frontal direction. A counters by controlling B's head and holding around B's body. B first steps in with his left leg, stepping slightly between A's legs, and then sits on the mat. In a continuous motion, as his buttocks touch the mat, he shifts them to the side. B then comes up behind A controlling both A's legs.

### Single Leg Tackle

39 *a*—A throws up B's right elbow with his left hand. 39 *b*—A then grabs B's right thigh with his right hand and placing chest and goes into a crotch position.

39 *c*—A then turns to the back of B placing his left hand between B's legs grabbing B's left ankle. 39 *d*—A then pulls B's legs backwards and leans forward on B's right leg.



### Single Leg Tackle

In this technique when A lifts up B's leg having difficulty to take B's ankle, A must hold B's leg with chest. Put right leg between B's legs, and then bend chest backward.

## Single Leg Tackle



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**B** attacks with left frontal single leg tackle and picks up **A's** leg and places it between his thighs. **B** then grips **A's** ankle and steps out so he can raise **A's** leg up to his hip level. At the same time **B** underhooks **A's** left arm and applies pressure to bring him down to the mat in the left front direction. It's a circular motion to the mat.



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# Single Leg Tackle (If A counters by controlling waist and head)



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B sets up the move by pulling on A's right arm (both hands on wrist) in left front direction. As A's arm goes up as a natural reaction, B gets a single leg on A's left leg. A counters by controlling waist and head (pushing down). B keeps the single leg with his right arm. B steps in deep (between A's legs) with his left knee and brings his head up through A's crotch. B uses his head and shoulder (right) to lift A. B pulls A's left thigh into him self and then changes the right arm to grab around A's waist and throws A down to the mat.



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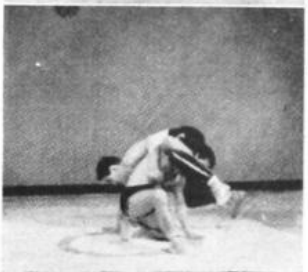
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## Single Leg Tackle

(If B's Legs are too Difficult to Breakdown) (Used Frequently in the United States)



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A sets up the move with an arm drag and follows through with a single leg on B's right leg. (In this tackle A comes in around the thigh instead of low around the knee, but it is still an effective tackle.) A finds that B's legs are very strong and difficult to tackle so A hooks B's right leg with his left leg and brings B's trapped leg back in the right back direction. (A just brings his own leg backwards and up to effect this part of the move.) A uses chest contact on B's outside right thigh while securing B's ankle in the crotch of his knee. B counters by dropping his right knee and over-hooking A's left arm and pushing down on A's head. B's overhook is not too effective as A did not bring his left arm around B's waist but kept it around his thigh. (A in effect, is blocking against B's overhook.) When B brings his left leg up A reaches between B's legs and traps his left foot with his own right forearm, at the same time applying pressure with his own chest. If B does not bring his left foot up, then A thrusts his left hand forward in a circular motion to the right, (A's right) thus freeing it from B's overhook. A then brings his arm back to grab around B's waist for control.



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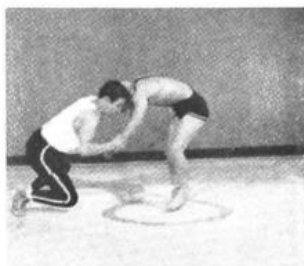
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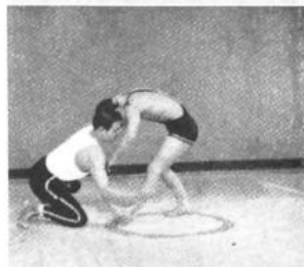
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A ties up with B, left hand on neck and right hand on B's wrist. A moves in a circular direction to the left. A Pulls B's hand in the direction of motion as a deflector movement. (Pulls neck in same circular direction). A sweeps the ankle and with the holds on the neck and ankle going in opposite directions, brings B to the mat.

## Defense for Single Leg Tackle



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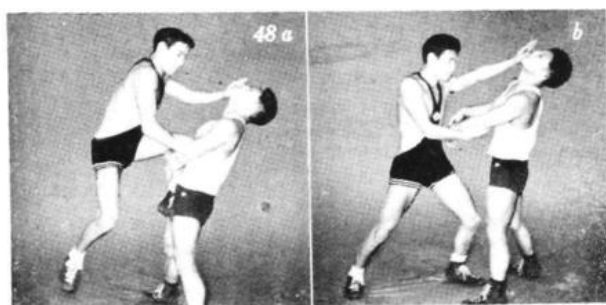


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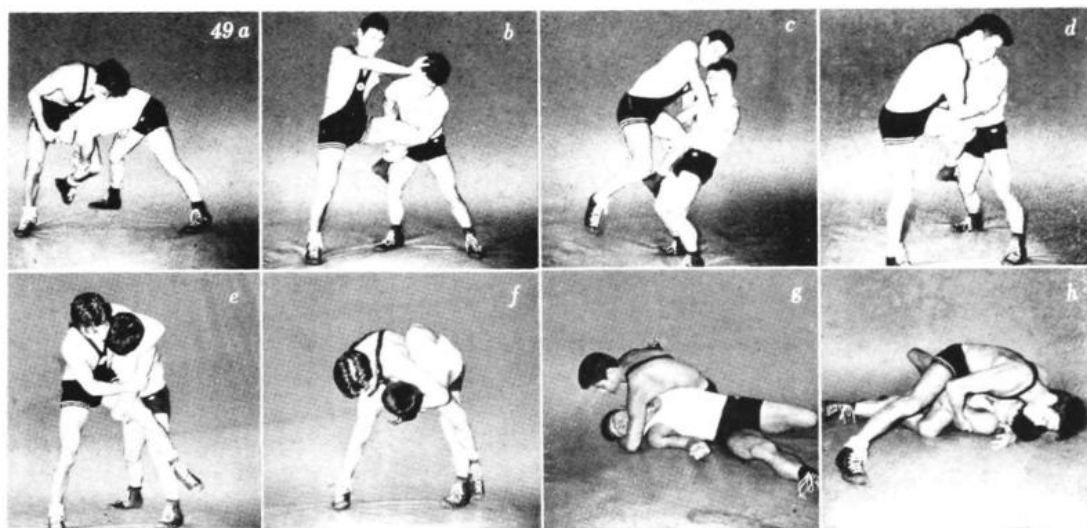
B comes in for a single leg on A's left leg. A overhooks B's right arm and controls B's head by pushing down with a straight arm. A brings his left foot to the outside of B's right leg and holds it there. A keeps his balance by maintaining weight on his left knee and right leg. (With A's left leg where it is, B cannot pick it up.)



### Counter for Single leg Tackle



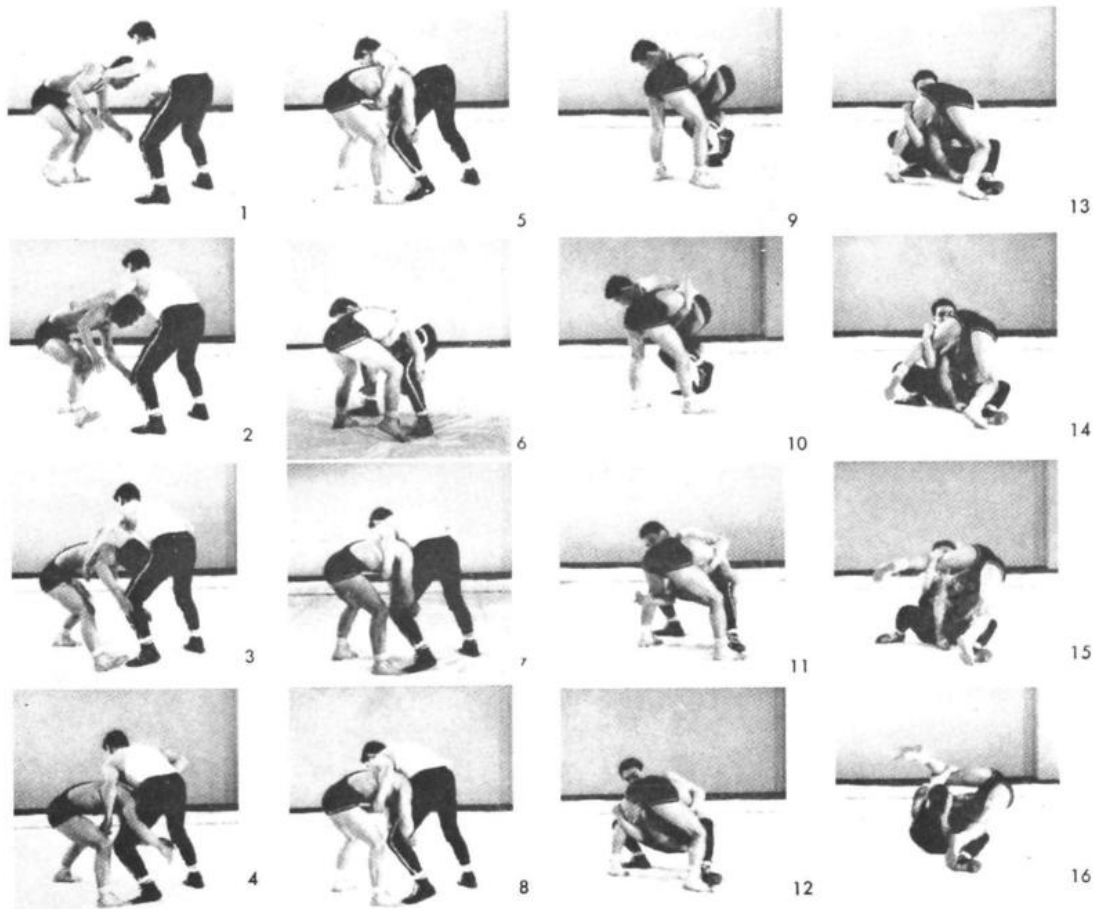
This is single leg tackle counter. When B holds A's leg from front, A uses: 48 a—A should be weight on A's left leg (under the knee) and then A jumps with right leg because A keeps balance, and A tries to pull down A's left leg, and A does straight with A's left hand, and pushes B's chin. 48 b—B can't do nothing so B leaves hand.



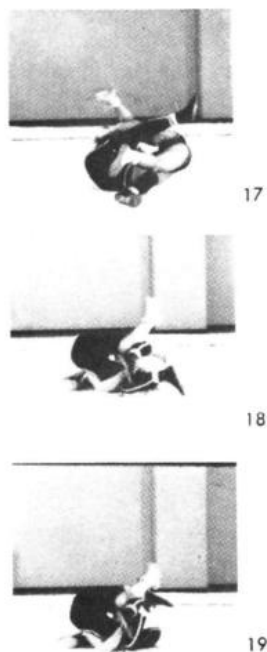
**Counter for Single Leg Tackle** This is also one of single leg tackle counter. When B holds up A's leg, A crosses B's leg and does hip and neck throw.

49 a—When B tackles A's leg and when B holds up, A puts a left hand with B's right body, putting weight on B's head with A's stomach and keeping balance. 49 b—A puts a hand on B's side of the chest and right hand should straight, and left leg should bend a knee, and then puts a left leg B's outside of the leg, and keeps balance. 49 c—If B holds up again, A doesn't leave left leg from B's right leg. Putting a weight on A's left knee also and keeps balance. 49 d—A puts a right leg on the mat, and his left hand holds B's right side of the chest. A's right hand catches B's left hand. A turns A's right leg to right back way, when B's left leg stepped to front. 49 e—A stretches A's leg straight. 49 f—On the spot, A puts a leg B's under the knee, down B's neck with left hand, puts a hip and twists to right and rolls down to right down way. 49 g—On the spot, take B's left hand hold.

## Counter for Single Leg Tackle



B tackles A's left leg. A overhooks B's right arm and puts pressure on B's head with his (A's) right hand. A then moves in a circular direction by placing his right foot close to the front of B's left foot and dropping to the mat as he holds around B's left knee with his left hand. A lands on his left buttock and in a **circular motion**, lifts B's left leg, and turns him over to his back. A keeps the hold on B's left leg and follows up by hooking B's right leg with his own right leg. (It is important that A keeps B's head in tight against his (A's) stomach throughout the move).



## Counter for Single Leg Tackle



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**B** comes in for single leg, after using an arm drag deflector, on **A's** left leg. **A** counters by keeping a straight arm on **B's** head (forcing straight down). Then **A** reaches down with his right hand and grabs around **B's** chin from near side still maintaining the pressure on **B's** head). **A** now shifts his left hand from the back of **B's** head to **B's** chin and lifts up hard on **B's** chin at the same time that he(**A**) is moving in a circular direction. (pivoting on his left foot). Important thing to remember, is first one hand on chin, then two hands. Don't release **B's** head to put both hands on at the same time because if the pressure on **B's** head is released, **B** will come up.



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## Counter for Single Leg Tackle



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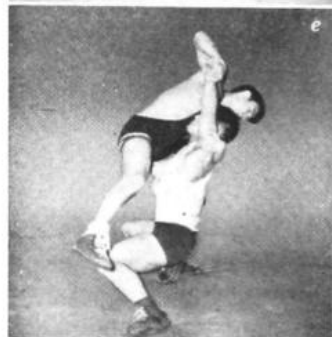
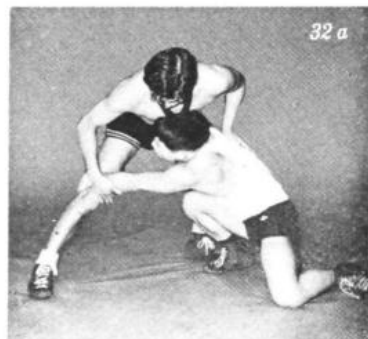


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B comes in for a single leg and follows through by picking up the leg and keeping it just below waist level. A counters with an overhook on B's right arm, then, bracing on his right hand, shoots his right leg back, releases the overhook and holds B's right ankle. Then in a scissors movement of the legs A brings B backwards to the mat.

### Counter for Frontal Tackle

*32 a*—When B tries a low tackle A throws his leg's back and grabs B's left wrist. *32 b*—A takes one step behind B's right leg. *32 c*—A lifts B's left arm and brings it with his left elbow. *32 d*—A swings his hip around and lifts B's left arm high and brings him to a setting position. *32 e*—A hooks B's left leg while throwing him back. *32 f*—A then hooks B's left leg with his right, holding B's neck and arm, putting B in a pinning position.







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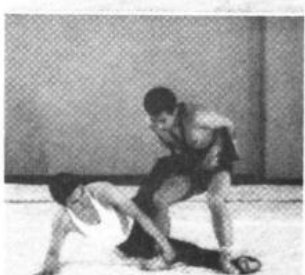
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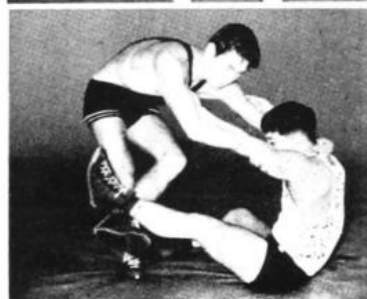
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**Foot Sweep** This technique is often used in Judo, and is known as "Ashibarai". There are two types of "Ashibarai", of which the "inside" an use of the left leg is shown here. Previous illustration 53a shows technique using right leg. "Ashibarai" using left leg is employed when A shifts his right foot to a  $45^\circ$  angle, and at the same time swings the body to right. A pulls B's right arm with his left hand. B's left foot is drawn forward. Just before the leg of B touches the mat, A employs the "Ashibarai" and sweeps B's foot by his feet.



**Foot Sweep** "UCHIGAKE" (Inside Wrap) is the technique, in its original position, closely resembles the "Ashibarai" technique. A must apply pressure on B. B loses balance, and just before B regains balance, A must seize the opportunity to throw B. This technique is often used in "Sumo" too.

55a—A initially wraps his left hand around the neck of B, and his right arm, bent at the elbow, around the right arm of B so that B can not move his left arm freely.

55b—A moves this right foot forward, and at the same time twists his waist to the left. B's right foot remains stationary.

55c—B withdraws his right foot and just before his right foot touches the mat, A raps his left leg around B's right foot from the inside and pushes the body of B backwards. A must catch B's foot balance, or just before B shifts his weight to his left foot. A pushes B's chest B with his left elbow. 55d—As B is falling, A continues to grasp the right leg of B's leg with his left leg. A must apply enough weight to under stomach, B is motionless being pressed by A on the left arm and neck.

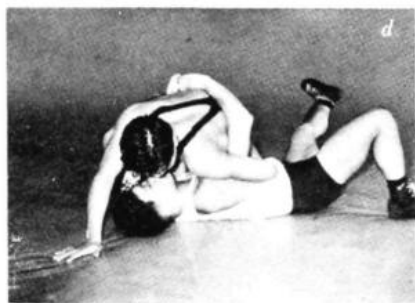


**Foot Sweep** This is "Ashibarai" by hand from outside. In essence the technique is the same as "Ashibarai", that is A must seize his opportunity before B regains balance, and reaches down and grabs B's leg, and makes him fall on the mat.

### Hip Throw

64 a—A driver in his left arm through under B's right armpit and holds B's right arm (In this case this technique can be executed irrespective of B's left arm, but if B attempts a Sabaori or a reverse double-up hold as shown in the illustration it will be a golden opportunity for A to apply this hold on B.). 64 b—With his left arm thrust under B's right armpit A swings his upper body to the left, pulls B's right armpit up, at the same time places his right foot in between B's both feet, bends his knees to keep balance, bends his left leg at 90 degree angle and puts it below B's left knee. What is most important in this posture is for A to have his upper body raised and keep his leg and waist in close to B's body. 64 c—Keeping his left arm thrust under B's right armpit A pivots on his right leg, straightens out his knee, at the same time springs up his left leg straight upward, twists his waist downward and to the right and B falls to the mat on his shoulder. 64 d—A keeps B's right arm locked and has his weight centered at his chest to secure a fall

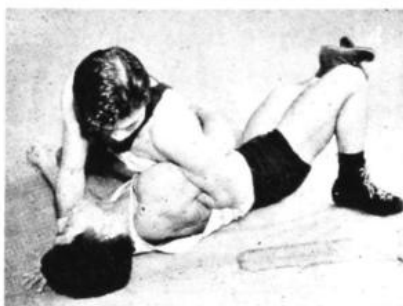
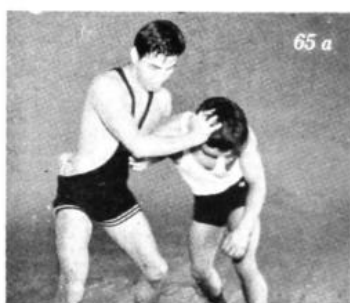




**Hip Throw** This is a technique very often used in Judo. The key point of this hold is how to use feet and waist same as in 64.

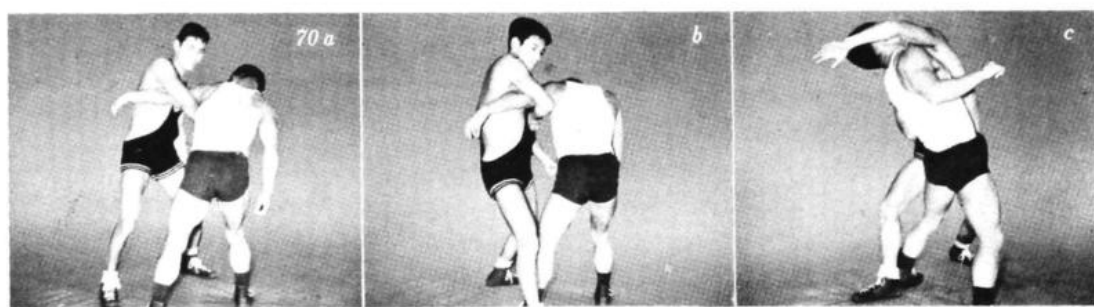
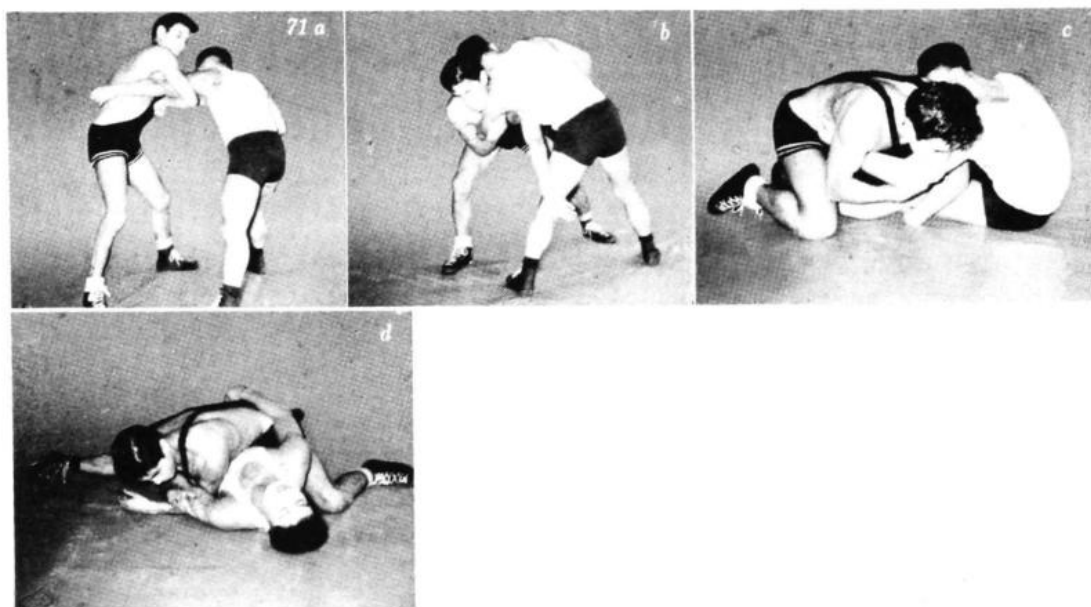
*65 a*—A holds B's left arm from above, pretends to shake off B and tries to push B's head away with his right hand. *65 b*—When A takes his right hand off B's head B will raise his head.

Taking advantage of this moment A, while swinging his upper body to the left, pulls B's right arm, places his right foot in between B's both feet, has his waist cross B's abdomen, stretches out his left leg and places it a little below B's left knee. *65 c*—A, while slightly lifting B's body with his hips, sweeps B's left leg up backward and to the left slantwise with his left leg, twists his waist slightly to the right and B falls down. *65 d*—While locking up B's right arm, A places his whole weight on chest, and bring B to a fall.



### Forearm Throwing:

*71 a*—With his right arm A encircles B's left arm as if to cover up from above and holds B's arm under his armpit and gives pressure to above B's left elbow, thereby making B off balance to the left. *71 b*—With his body slightly inclined to the left as a result of A's forearm attack B tries to regain his former position, when A holds B's left arm under his armpit and pulls it down while stretching out his left arm and hooking it behind B's left knee. *71 c*—A rolls B downward and to the left, thereby causing B to fall on his buttocks on the mat. *71 d*—A hops sideways, hangs over B's body and locks B's left arm for a fall.

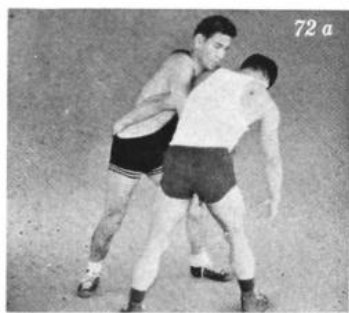


**Kotegaeshi (Forearm Turn Over)** This is a counter hold making use of what is called "Kote-Nage" or "Forearm Throwing" of Sumo of Japan. Beginners most practice until they can master how to handle forearms as described in 70 a.

70 a—When B puts his left hand on A's neck A removes B's arm as if to cover B's arm from above with his right arm thrusts his right arm through under B's armpit, puts pressure to B's elbow with his right arm and B will not be able to take a normal posture because of his elbow stretched out.

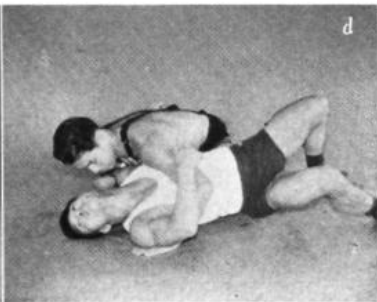
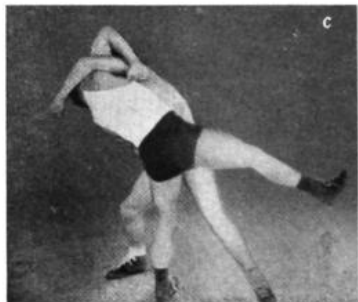
70 b—From the position of 70 a, A puts his right foot behind B's left foot while breaking B's balance to the left. 70 c—A relaxes the pressure exerted on B's armpit and arm, the moment B raises his body A puts his left arm on B's chin and ear and jarks B backward. 70 d—When B falls down to the mat A locks up his arms for a fall.





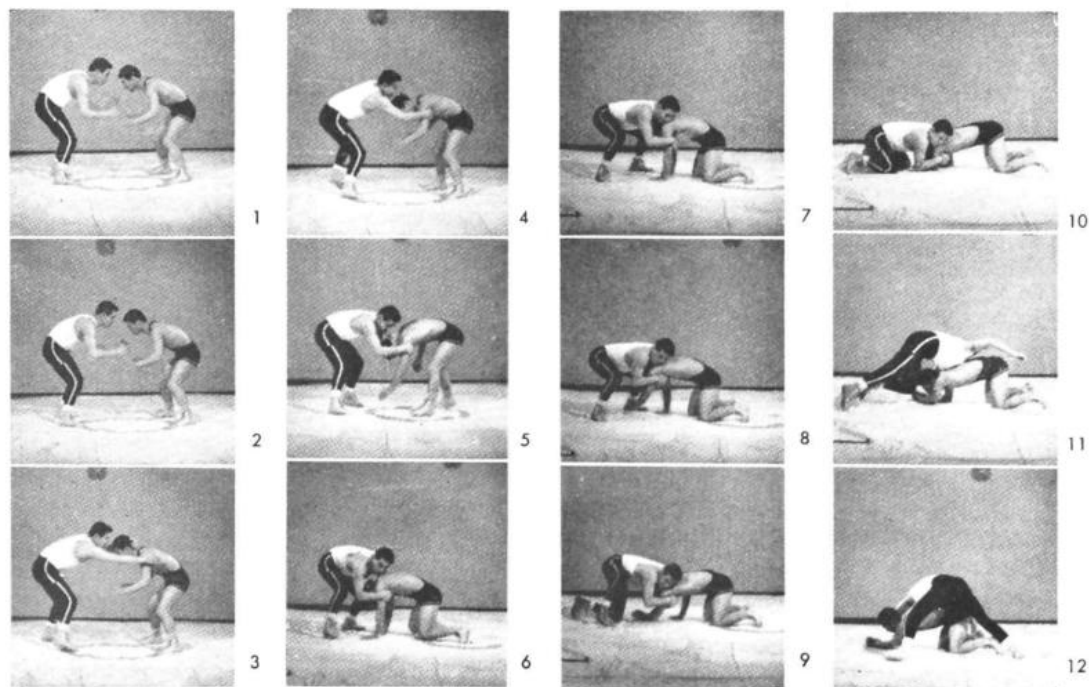
### Kotegaeshi (Forearm Turn Over) 2

72 *a*—In the same manner as described in 70 *a* A drives in his right arm under B's left arm and breaks B's balance to the right. 72 *b*—A loosens his hold and B starts to raise his body, when A thrusts his left foot deep into B's crotch, drives in his left arm under B's right arm-pit and raises it upward while locking up B's left arm with his right arm. 72 *c*—A thrusts his left arm deep into B's under arm and twists down B's body to the right. 72 *d*—A locks up B's left arm for a fall.





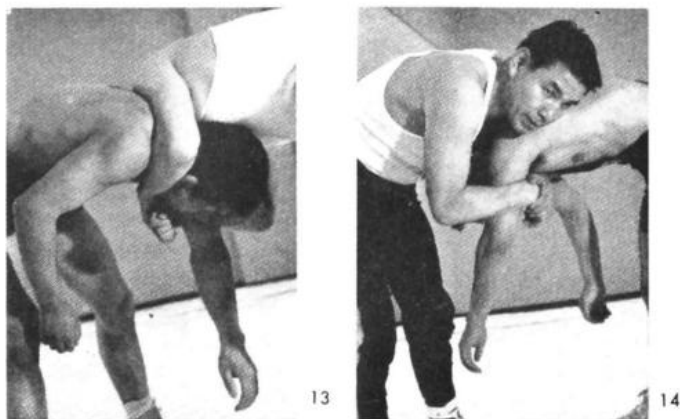
## Head-Draw Series (For Takedowns)

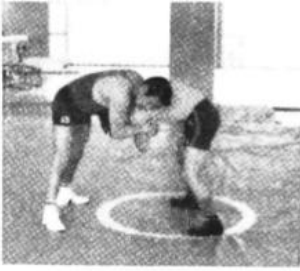


### Basic Head-Draw Hold

First be sure you have control of opponents head by maintaining pressure with your chest. (Not necessary to arch.) **A** grabs **B** such that his (**A**'s) left forearm is against **B**'s chin. It is the part of the forearm closer to the wrist. **A**'s right hand clamps **B**'s arm tight against the side of **B**'s head. Notice that **A** is not deep with his lock but makes contact on **B**'s arm with (**A**'s) his "above-wrist". This is to prevent **B** from countering **A** with a winglock. **A** locks by grabbing his own right wrist. **A** closes the elbows in like a vise, and at the same time draws **B** forward and down to the mat.

Sometimes the move can be executed by gripping around the chin first, then when the other hand has clamped **B**'s arm to his head, the hand on the chin shifts to grab the other hand's wrist.





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### (b) Head-Draw

A starts with the basic head-draw position except that both men are standing. Circling to the right, A pulls B toward him, thus forcing B to bring his right foot forward. A reaches in, grabs B's right ankle and pushes him in the opposite direction that he pulled him previously. A's left hand can either be on B's chin or left tricep.



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### (c) Head-Draw

From the same initial position as above A throws his legs straight back, snapping B to the mat. A circles to his left and pushes into B so that B will raise up slightly. With his left arm extended fully A reaches in and uses the palm of his left hand to block the outside of B's left knee and to press against it. As A is moving in a circular direction to the left he is continuously pulling on B's left tricep, driving into B with his left shoulder and using his(A's) left arm to lever B over onto his side. A changes his direction(moves to his right) and comes around for control.

## Duck-Under Throwing (Takedown)



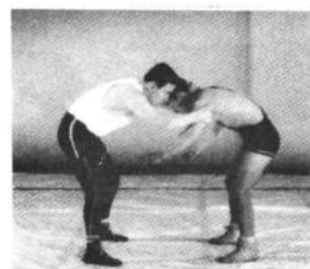
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A secures **Head-Draw Hold** as on page 78. B tries to come up as a natural reaction to the pressure by A's chest. A drops his right hand to hold B's left wrist. A lifts B's left arm up and ducks under, stepping deep in between B's legs. A throws B forward with the force from his right hand and his head. The move can be facilitated if A grabs B's left buttock and lifts and drives forward. A then follows through with a circular motion to have B in an effective pinning combination. Pictures show A's right leg stepping deep between B's legs. It is also effective if A's left leg shoots in deep to the outside of B's left leg and then the move continued from there as before.



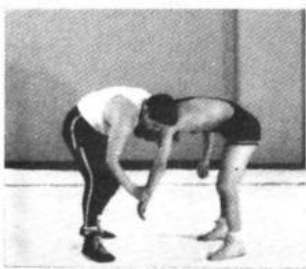
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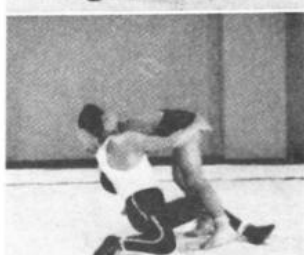
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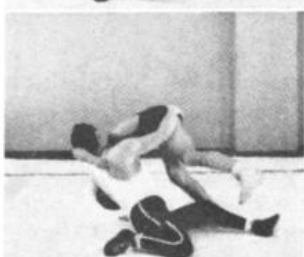
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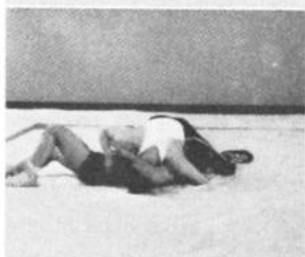
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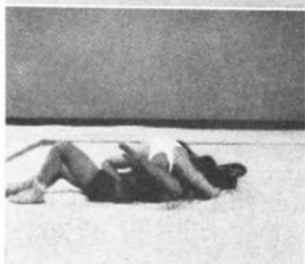
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# Head Under Throw



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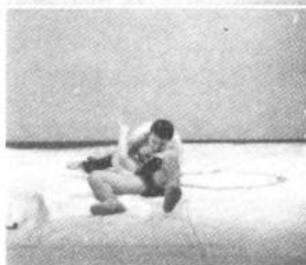


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A secures **Head Draw** hold as described on page 78. As B tries to come up as a natural reaction to the pressure by A's chest, A throws his right foot far out to the right, while making a natural pivot on his left foot, and then in a circular movement of the hips, throws B down to the mat.



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## Leg Reaping

*88 a*—In the same manner as described in *86* A hangs over B and holds B's head under his chest. If B's both knees are straight then A, while hanging on, gives pressure to the direction of B's both heels. *88 b*—A takes a big step forward with his left foot, hooks it over B's right ankle and throws his weight on B's neck. *88 c*—B cannot resist it and falls on his buttocks. While keeping his left arm encircled around B's neck A hooks his left leg over B's right leg. *88 d*—A reaps up high on B's right leg with his hooked left leg, encircles B's neck with his left arm for a fall.

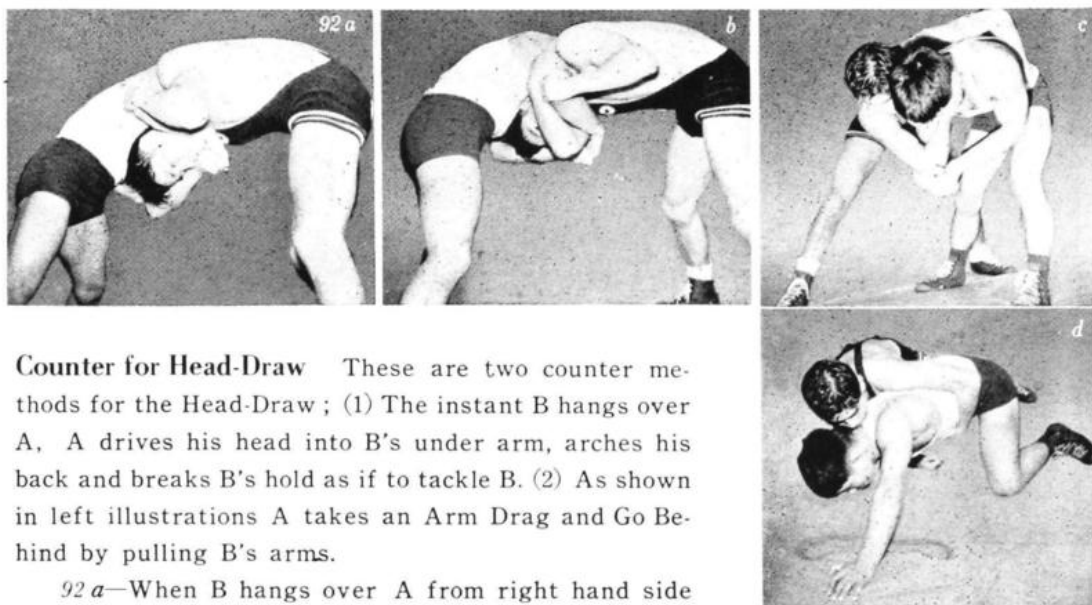


## Craddle

*89 a*—In the same manner as shown in *86* A hangs over B, brings B's neck in close to under his chest. If B's knees are bent A, with his left arm hooked over B's neck, shoots his right foot forward, hooks his right arm over behind B's left knee and grips his left hand. *89 b*—A gets his chest in contact with B's body from the side and drops B to the left. *89 c*—A hooks his right leg over B's leg, shoots it high upward for a fall, while taking a crotch hold.







**Counter for Head-Draw** These are two counter methods for the Head-Draw ; (1) The instant B hangs over A, A drives his head into B's under arm, arches his back and breaks B's hold as if to tackle B. (2) As shown in left illustrations A takes an Arm Drag and Go Behind by pulling B's arms.

*92 a*—When B hangs over A from right hand side A first puts his left hand on B's right upper arm, pulls it up tightly and spreads his feet in parallel to keep balance. *92 b*—A slides his left hand to above B's right elbow, at the same time stretches out his right hand and puts it above his left hand. *92 c*—While twisting his hips to the right A with his right hand pulls B up with an intention of pulling him down forward and to the right slantwise and B steps out with his right foot, when A shoots his left foot behind B's right foot and encircles B's waist with his left arm. *92 d*—Keeping B's right arm held with his right arm, A pulls B down forward and to the right slantwise.

# Fundamental Hip Throw



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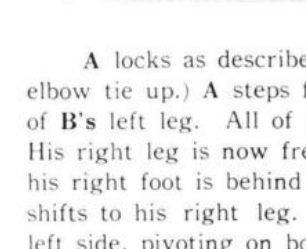
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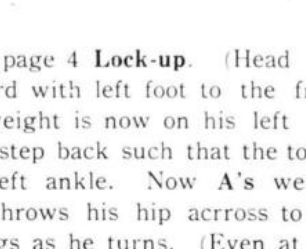
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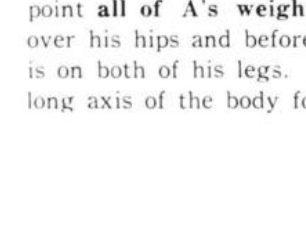
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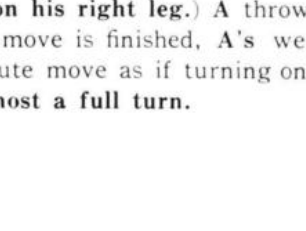
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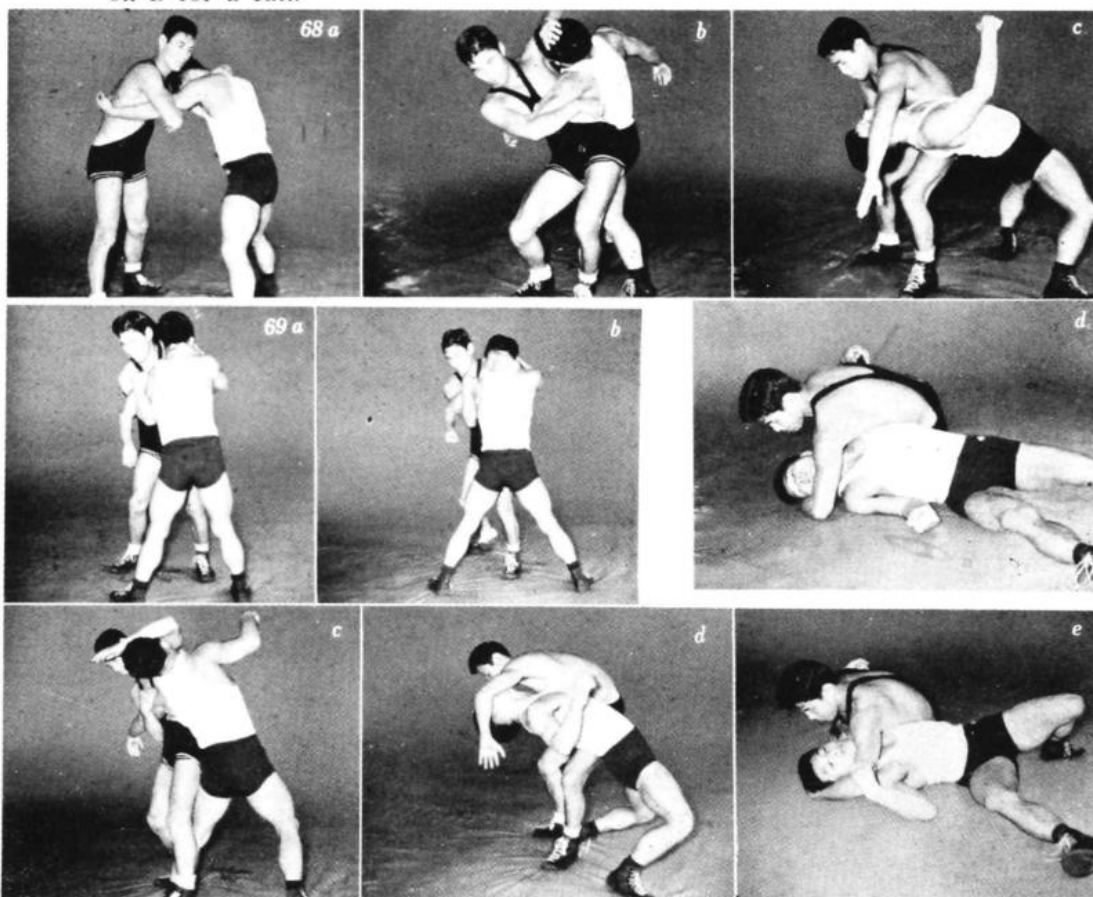
A locks as described on page 4 **Lock-up**. (Head and elbow tie up.) A steps forward with left foot to the front of B's left leg. All of A's weight is now on his left leg. His right leg is now free to step back such that the toe of his right foot is behind his left ankle. Now A's weight shifts to his right leg. A throws his hip across to B's left side, pivoting on both legs as he turns. (Even at this point **all of A's weight is on his right leg**.) A throws B over his hips and before the move is finished, A's weight is on both of his legs. Execute move as if turning on the long axis of the body for **almost a full turn**.

**Waist Throwing** This is a throwing technique at which the author is specially adept. A wrestler can throw his opponent only through the exercise of arm seven without having his hips crossed opponent's body as in 68 b. To step back instead of stepping in is also one of the characteristics of this technique. The key point of this hold lies in how to use arms and feet. I, therefore, ask you readers to practice repeatedly until you master how to use arms and feet.

68 a—A puts his left hand on B's neck and bends his right arm at a right angle, hooking it above B's left elbow. 68 b—While keeping on hooking his right arm above B's elbow, A stretches out his right arm to the left and downward slantwise while twisting his right arm to the left and gives pressure to B's left arm and at the same time A stands on tiptoe of his right foot drawing it backward and to the left slantwise, bends his left arm at a right angle and has it crossed the right side of B's face.

*Note:* This technique is effective enough even without having A's hips crossed B as in 68 b.

68 c—While holding B's left arm, A twists his hips to the right and with his left arm pushed B's head straight downward. 68 d—With his arm A holds B's left arm, and bring B's neck in close to body with hand and arm, putting weight on B for a fall.



You might as well call it "Big exterior hooking" or "Twisting down." The characteristics of this technique also lies in how to use arms. A wrestler throws his opponent in the almost same manner as in the preceding hold. The only different point is for a wrestler to thrust his arm into opponent's armpit and also to hook his leg on opponent's leg.



### Both Arm hold Waist Throwing

73 *a*—This technique can be executed in the same manner as described in 70 *a*. With his left arm A holds B's right arm and gets B off balance to the right by applying the leverage. When B raises his body A turns his feet backward and puts in his waist and thrusts his right arm deep into B's left under arm.

73 *b*—While bending forward, A swings his hips to the left and holds B's both arms with his own, in which case A's hips crosses B's body.

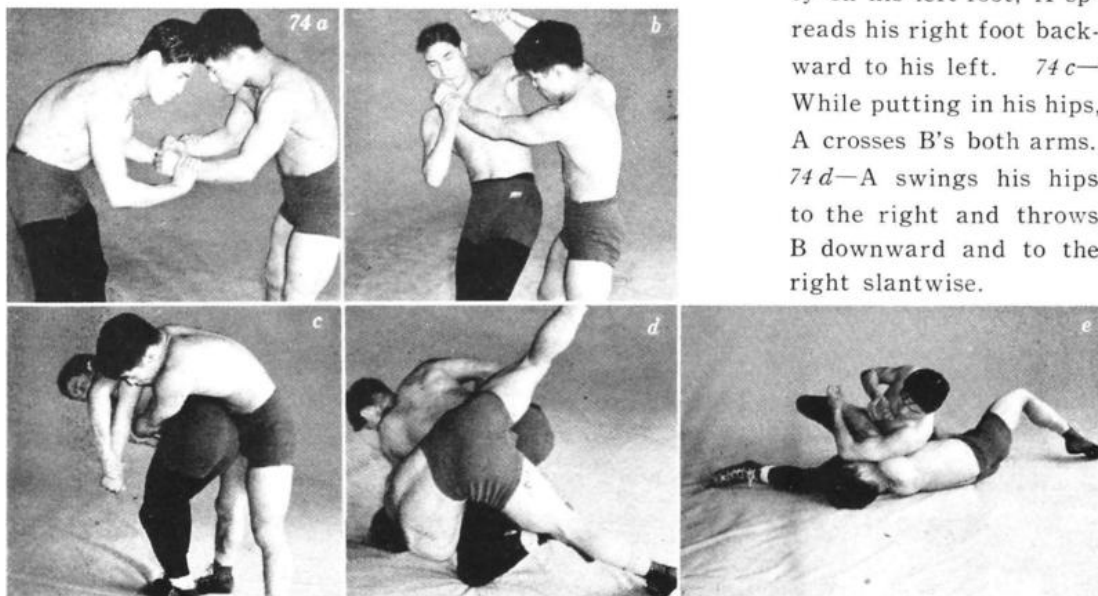
73 *c*—A holds B's both arms on his chest and pulls B down to the mat. 73 *d*—A retains his hold on B's both arms for a fall.



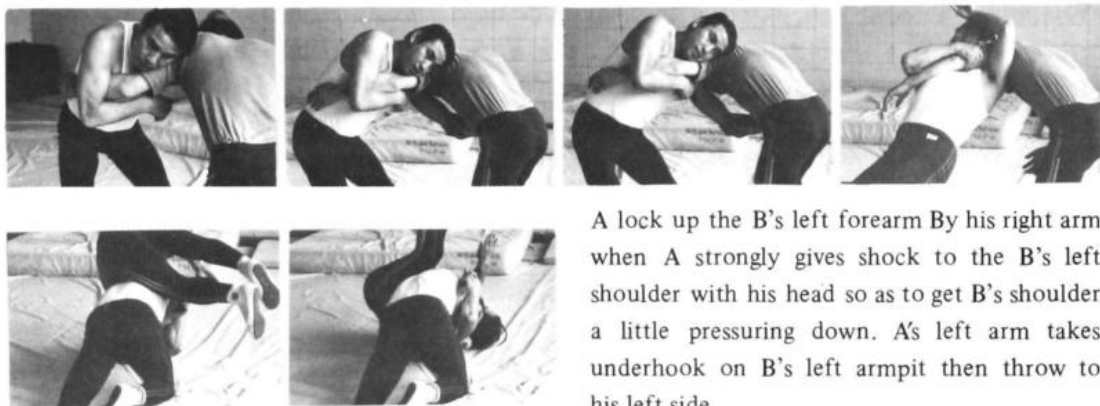
### Hip Throw

74 *a*—From a frontal position,

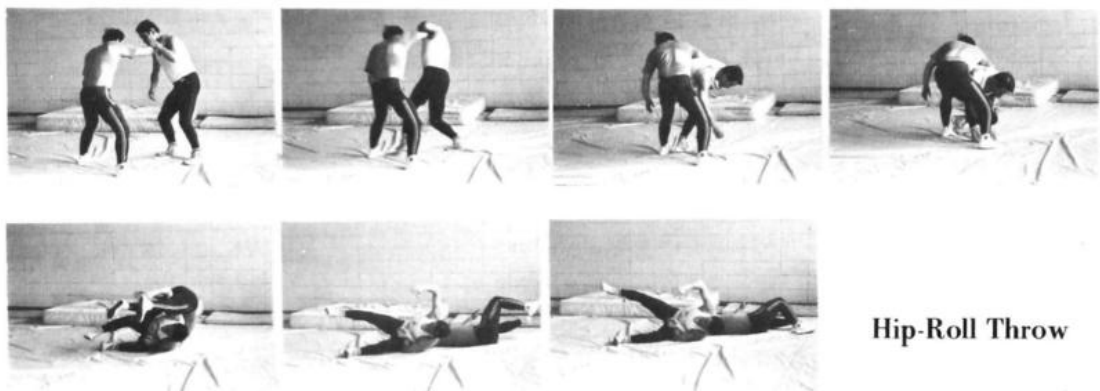
A grasps B's both wrists from under. 74 *b*—While placing center of gravity on his left foot, A spreads his right foot backward to his left. 74 *c*—While putting in his hips, A crosses B's both arms. 74 *d*—A swings his hips to the right and throws B downward and to the right slantwise.



### Shoulder Throw

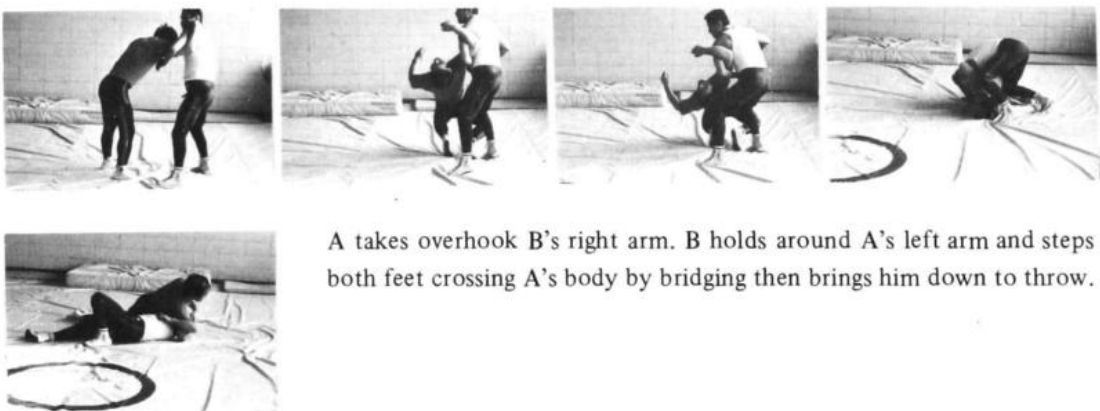


A lock up the B's left forearm By his right arm when A strongly gives shock to the B's left shoulder with his head so as to get B's shoulder a little pressuring down. A's left arm takes underhook on B's left armpit then throw to his left side.



### Hip-Roll Throw

B's one hand is near A's neck A holds B's left wrist from outside and pulling his arm forward then A's left foot quickly step in front of B's left foot. A throws his hip cross to B's right side pivoting as both legs as he turns.



A takes overhook B's right arm. B holds around A's left arm and steps both feet crossing A's body by bridging then brings him down to throw.



## Under-Arm Throw



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A ties up locking B's left forearm, at the elbow, close to A's chest. (It is important that B's forearm is against A's chest.) A steps out far to the right with the left foot, at the same time turning the hips and underhooking and holding B's upper arm, (near the shoulder) and in a circular motion throws B to the mat. Picture shows A dropping to his knees but it is not necessary.



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## Go Behind from Under-Arm Throw



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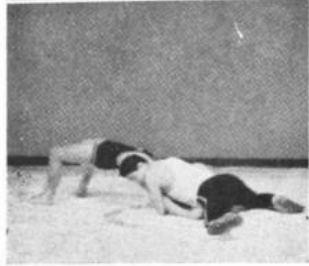
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A tries **Under-Arm Throw** as described on page 84 but B moves to the right and A cannot throw. A brings B down to the mat, frees his right hand from underneath B's body and uses it to hold around B's waist for control.

# Trap Arm Hip Throw



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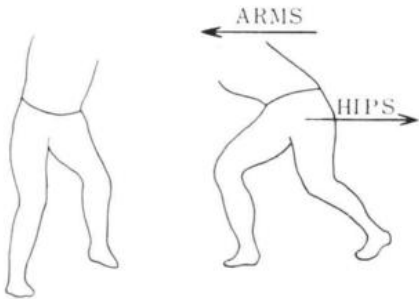
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A has "trapped" B's arm by holding it at the wrist and above the elbow and keeping it tight against his own body. A steps in front of B and shifts his hips. (Only a lateral movement, **not** a turning of the hips.) As A shifts his hips he pulls up on B's arm (still keeping B's arm tight against his own body) drops to one knee and throws B to the mat. Don't throw such that B is perpendicular to your back. B should be to the front closer to the head, as in a shoulder throw.

Do not turn the hips as they move to the left



# Trap Arm Hip Throw



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B grasps A's wrist with both hands. A brings the locked hand to his own chest giving a slight clockwise twist. (Similar to the move on page 13 except you use only one hand.) A then grabs B's wrist at the same time that he holds around B's right arm. A is now in the position to throw as on page 86~87.



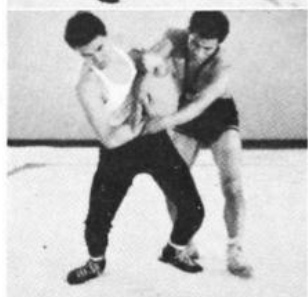
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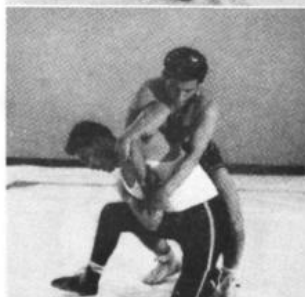
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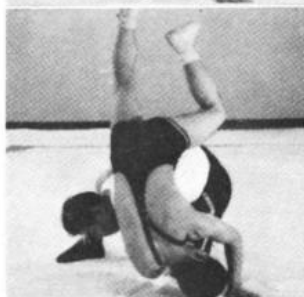
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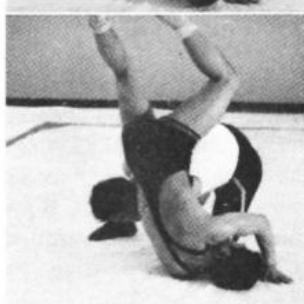
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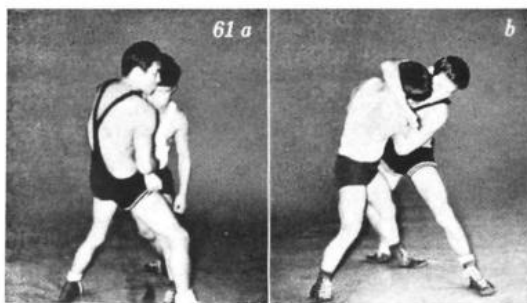


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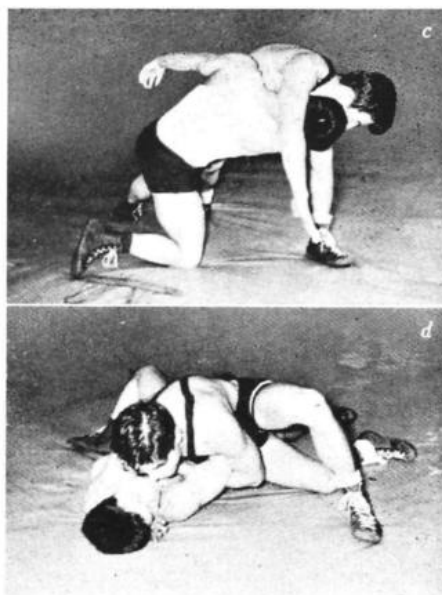


### Single Arm Grasp Twist Down

61 *a*—In the same manner as described in 58 and 59 A grasps B's arm. When A holds tightly B's right arm on his chest and B resists by keeping his left leg comparatively close to A's right leg. 61 *b*—Pulling B's

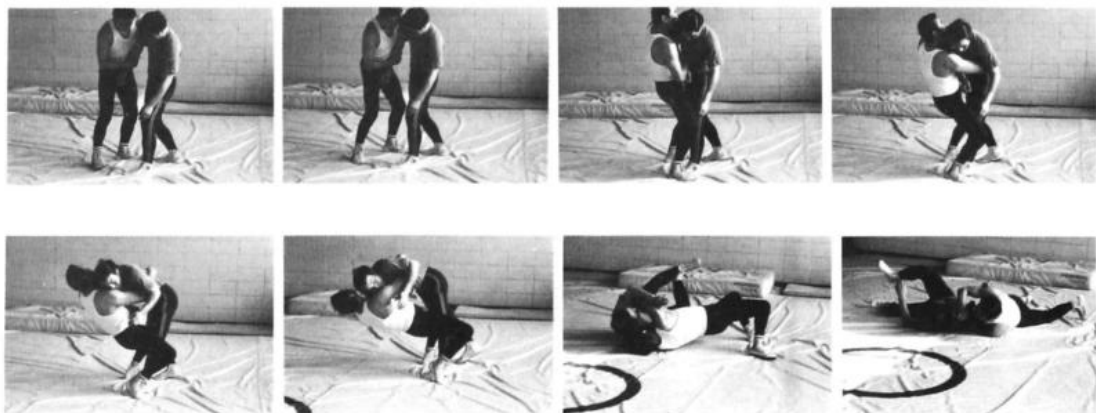


right arm downward, A steps out with his right foot behind B's left foot as if to describe a semi-circle, twists his waist to the left, and has his right arm crossed the back of B's head. 61 *c*—Holding B's right arm on his chest, A pushes B's head down by stretching out his right arm perpendicularly and B falls down to the mat. 61 *d*—While locking up B's right arm, A centers his whole weight on B and secures a fall.



### Trap Arm Suprey

A holds B's right arm then put pressure behind B's upper arm with the chest. When B try to release his right arm A steps his right foot outside of B's left foot then throw him to the diagonal backward (on the left).



# **Trap Arm Takedown** (When You Cannot Throw)



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A traps B's right arm then steps in front of and between B's feet and puts pressure behind B's upper arm (close to his shoulder) and forces B down to the mat. A sits through to the side and keeps control of B's right arm with his stomach and with his right hand on B's right wrist. A moves forward and towards B's head keeping control of B's right arm. A then brings the knee over B's head and continues to the other side of B. Hold in a pinning combination.



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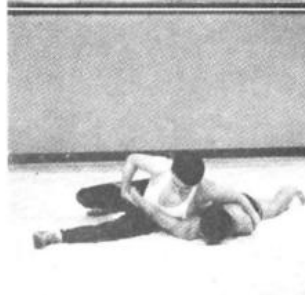
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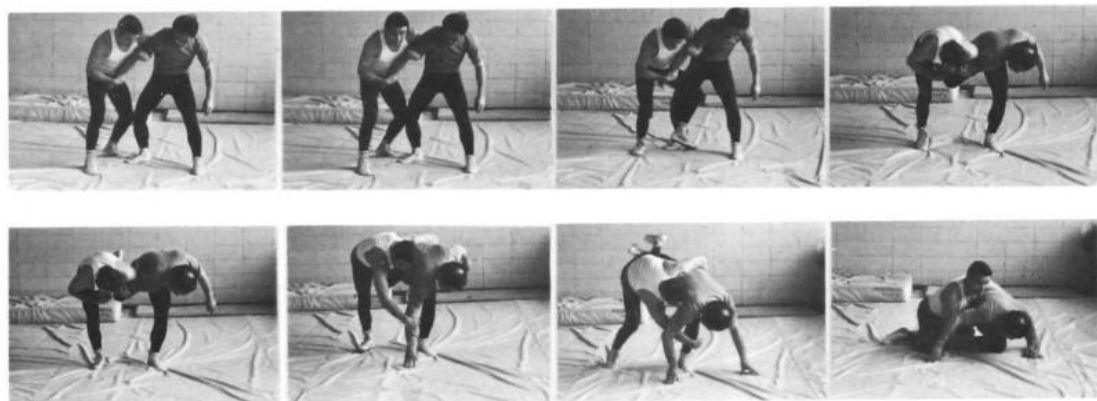


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### Trap Arm Takedown



A traps B's right arm and Put Pressure behind B's upper arm with the chest then A hook up B's right leg with his left leg and takes B's under part of leg with the right hand and take him down.

## Firemans Carry



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A ties up as on page 4, picture 4 (Inside to outside grip. Gripping back of upper arm near shoulder. Thumb together with fingers, not seperated). A lifts up B's left elbow a little. At the same time that A steps in with his left leg between B's feet, he is ducking under on B's left side. Then in a **circular motion**, with his right arm pulling down and his left arm lifting the crotch, he throws B to the mat. (**The body (A's) must be erect from the waist up or the throw can not be effected**) A follows through by turning in and getting control.



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# Leg Pick-Up Tackle Down



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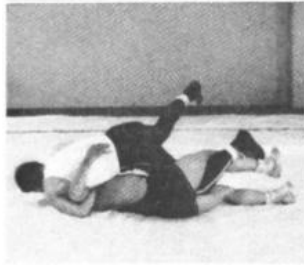
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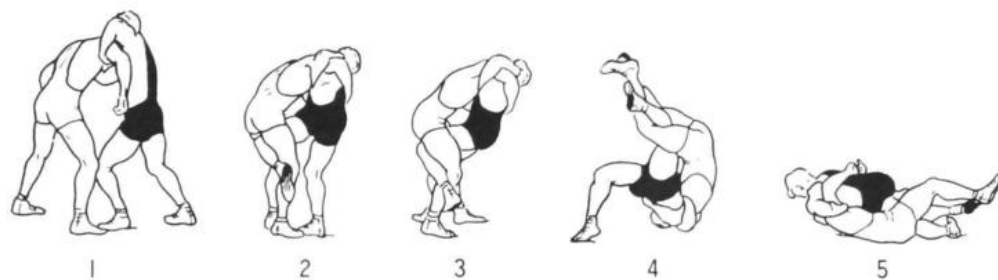
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A overlooks B's right arm. A puts his left foot between B's legs and lifts B's right foot off the mat as he applies pressure on B's arm. As B brings his right foot back to its original position, A hooks it at the ankle with the top of his foot, and making use of B's motion swings B's right leg up hard. A brings B down to the mat in a circular movement, applying pressure on B's right arm. When A touches the mat he continues to roll to the right and controls B's arm and the hooked leg for a fall.

## Leg-Vine Throw



A has an overhook on B's left arm then pulls this arm up. A's left leg hooks B's right leg from the inside. A's right leg steps in between B's legs as he starts to fall backwards. A ends up as in a suplay turning B to the side with the force on B's leg and an underhook on B's left arm. The direction of force on B's right leg is sideways towards B's left. Notice the position of A's hips in picture #2. It is as if he is going to throw his hips into B to execute a throw on B.



After B has his right leg in, A immediately brings his left leg back, straightening it, and planting the heel with the toes pointed up as shown. (Note: It is important that A's left leg be brought back far enough to break B's grip). A then uses his left forearm to drive over B's left shoulder.

# Ground Wrestling (Quarter Nelson)



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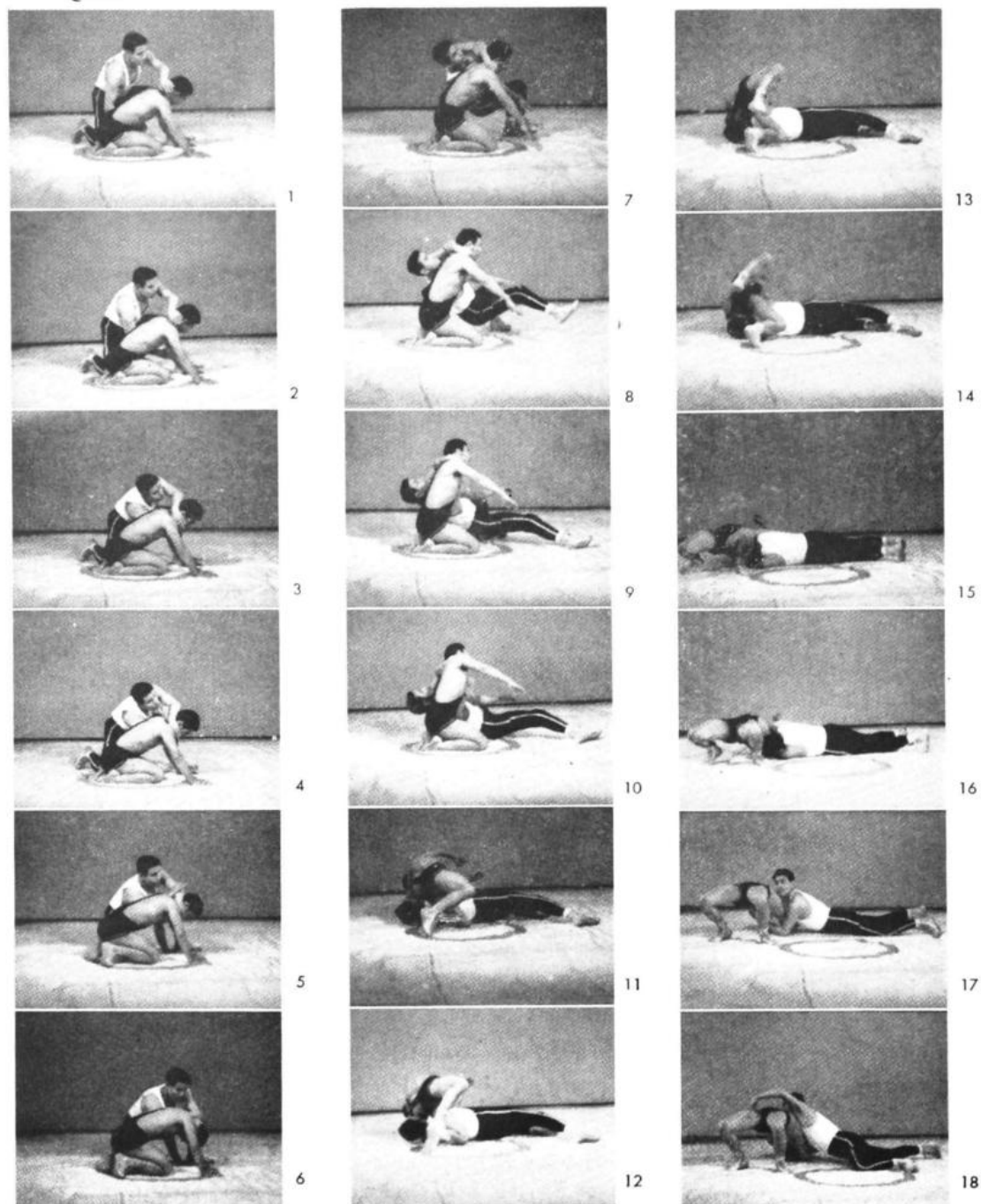


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A puts his left forearm behind **B's** neck, then **A's** right arm goes deep (close to shoulder) under **B's** left armpit and grabs his own (**A's**) wrist. **A** pulls down and towards himself, getting the most effective leverage with his arms, thus bringing **B's** head to the mat. **A** continues the drive to turn him over to his (**B's**) back.



# Quarter Nelson Throw



A gets a quarter nelson on B. As B brings his head up as a natural reaction, A steps out with his left foot and then shoots his right leg **far** forward. A turns his body along the long axis towards the left and throws B over his (A's) back to the mat.

# Quarter Nelson



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A gets a quarter nelson on B. B's head comes up as a natural reaction (A steps forward with his left leg). A comes across B's chin (catching it at the crotch of the elbow) with his left hand and brings B backwards to the mat in a circular motion. A must maintain the underhook on B's left arm throughout this maneuver.)



## Counter for Quarter Nelson



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B tries to get a quarter nelson on A. A grabs B's left elbow and steps out and turns in so as to face B. A locks B's right arm (upper arm) with his left upper arm. A ducks under at the same time he steps through in the right front direction with his (A's) left leg. Force from A's head and back turns B to his back. A controls both of B's arms for a near fall.

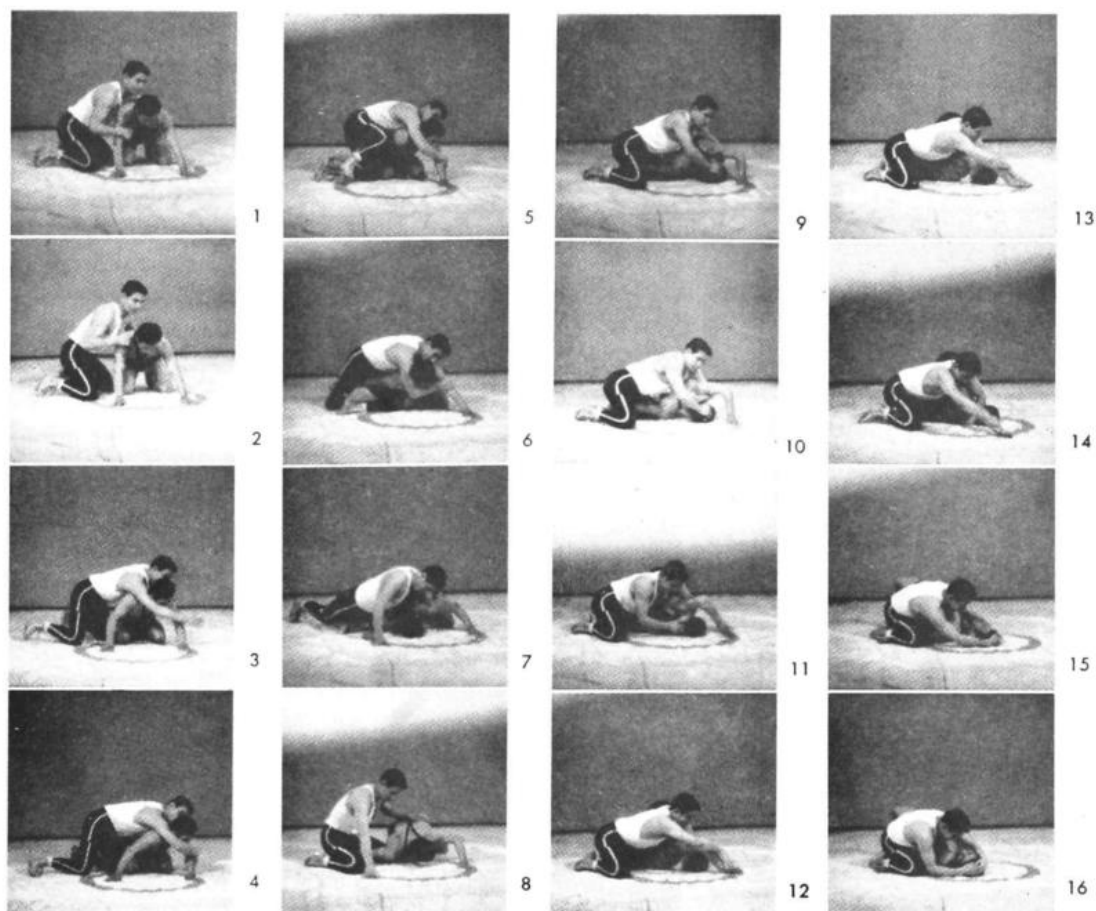


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# Half Nelson from Far Side



A uses a crossface as a deflector. B reacts by extending his right arm. A hooks the right arm with his right leg and brings the arm back. A transfers B's right arm to the crotch of his left knee by dropping and extending his right leg backwards. A sits on B's arm, then reaches over for a half nelson on B's left side. A turns B with the nelson so as to bring B's arm within A's reach. A pulls B's left arm, at the elbow, towards him so that he can eventually sit on B's left arm. A finishes the move by controlling B's head (bringing it close to his (B's) shoulder to hold the head from bridging).

## Half Nelson



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See page 39 for initial phase of the move, (lock on the wrist) **A** follows up with a half nelson. Notice that the half nelson is not deep but is just above the elbow. If the nelson is difficult to get, **A** pulls **B**'s right arm in. **B** extends his right arm as a natural reaction. Then **A** puts his chest on **B**'s head and the nelson now becomes easier to get. **A** uses his right arm as a lever just above **B**'s right elbow. **A** turns **B** to his side and if **A** feels the half nelson can go through, he releases his leg hold and drives **B** over to his back with his (**A**'s) chest. Throughout this move, maintain weight on **B**.



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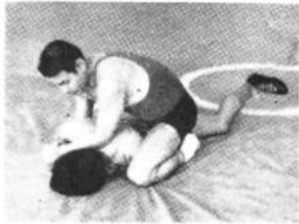
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# Half Nelson(b)

A throws in both legs and with his left hand grips B's right wrist (Note the position of A's left thumb and hand). A's right arm passes under B's arm above the elbow and grabs his own wrist. A lifts B's right arm, with the main lifting force coming from his (A's) right arm, and at the same time arches and lunges forward. After he is flattened-out B defends by pulling his (B's) arms in. A maintains the grip on B's right wrist and releases his (A's) legs. A uses his left knee to block B's shoulder and applies the same technique that is explained on page 103 to lift B's right shoulder off the mat. A leans to the left and pulls B's right shoulder to his (A's) chest. A then sinks the half-nelson with his right arm and using his left hand as a brace, jumps across to pin B (Note how A utilizes his left arm in the pinning combination).



## Half Nelson

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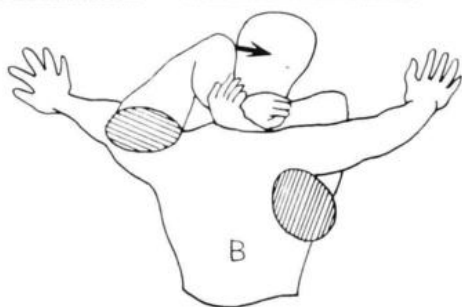


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A throws both legs in to secure leg holds on B's legs. A takes a half nelson on B's right side. A puts his left forearm on B's head, (close to the back of the neck). A's right hand passes under B's right armpit and grips his own wrist. The main force comes from the weight that is concentrated in A's left forearm that is directed not directly downward to the mat, but at an angle so that B tends to face in the direction towards the nelson. A's left arm does not make an angle of 90 degrees but of about 45 degrees. A releases legs and turns B to his back.



A uses the same bar-technique as described on page 103 to bring B's head to the mat. A then releases his right arm, puts it under B's right shoulder, places his right hand on top of his left, pulls B's head under and pries him over.



## Crossface Arm Hold



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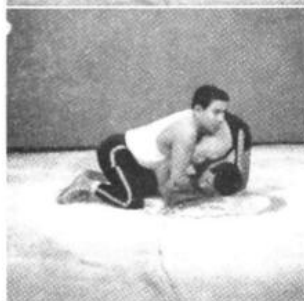
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A throws a crossface maneuver and follows with both hands clamped on B's left upper arm, one hand above the other. Note that the thumb is adjacent to the forefinger. A 5 finger grip is stronger than a 4 finger grip. The hand only holds or fixes in place (or traps) while the chest usually pushes. A gets perpendicular to B and drives into B with his chest at the same time that he is pulling in with his (A's) arms. A keeps B's arms locked and works for a fall.



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## Arm Turn



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A breaks B down to the mat in left front direction, riding with two hands gripping B's left forearm. A releases the grip with his right hand and keeps pressure on B's left upper forearm with his (A's) left forearm. B tries to keep his left hand well underneath his own body so A can't turn him. In order to turn B, A's right hand goes inside the opening made by B's left arm, and rests on B's back. A uses his right hand as a lever to turn B. As B starts to go, A on his knees, steps towards B's head and his (A's) left knee keeps B's head in place. This helps in turning B over to his back.

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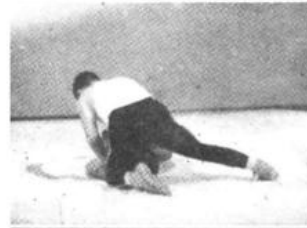
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### Arm Hold

A puts a cross-body ride on and hooks his left foot over B's left ankle. Reaching with his left hand under B's right arm, A uses both of his hands to pull B's wrist back at a 45° angle. A puts B's right arm behind his(A's) head, leans back and hooks his left hand behind B's head. Then, putting his right hand across B's jaw, A pulls. The head foward him with both hands.

# Bar-Arm Step Over



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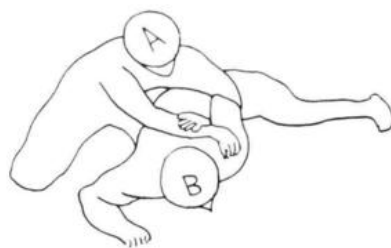
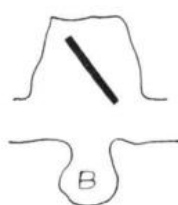


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A pulls B's wrist to his (A's) chest and pulls in on B's arm tight against his (A's) chest. A applies pressure on B's left upper arm (high up almost behind the armpit) and breaks B down to the mat in the left front direction. A maintains pressure keeping B on the mat. A changes his right hand from holding B's left upper arm to gripping B's left wrist and puts his left arm inside B's elbow.



A places his right elbow on B's back in the location shown in the diagram and then A's left hand grips his own right wrist.

A steps over B such that A's left knee is against the side of B's waist so that B can not move to the left to block A's move. A then pulls B to the right side. When B starts to turn over, A moves towards B's head and secures a fall position by controlling B's head. (A is pulling in on B's head, his weight on B's chest.)

Bar Arm



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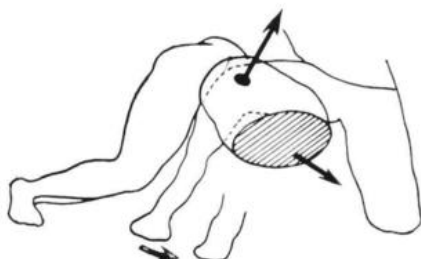


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A starts with both legs in and breaks B down to the mat as on page 102 (2 arms pushing the one arm forward). A tries to attack with a half nelson but finds strong resistance so A grabs B's right wrist and settles for that momentarily. A releases his leg holds and pulls B's right arm in (one-on-one). B reacts by pushing his right arm forward. A wraps his fingers around B's right fist and holds it in place while A's left hand comes out and also wraps around B's right fist. Then in a circular motion A pulls with both of his hands on B's fist to bring his arm back to his (B's) side. In this part of the move, A's right hand **pulls back** on B's fist while A's left hand helps by **pushing back** B's fist. It is important that A's left hand is **always touching the mat** while bringing B's hand back to his side. A then drives his right hand under B's right elbow and grabs his own left wrist. A's left elbow (in the same position as on page 107) applies pressure on B's back. A steps over to his left side, blocks B with his left knee (as on page 107) and pulls on B's arm using his (A's) right arm as a lever. When B puts his hips up as a natural move to keep himself from being turned, A puts his right knee deeply inside to B's midsection. **The turning force comes not from A's right arm but mainly from the lifting force of his (A's) left knee on B's midsection.** A must keep moving his knee forward so that he can maintain the lift on B's midsection and eventually turn B forward and even to his back. The very important part of this move is that the knee must keep moving forward.



## Turning Over on the Knee



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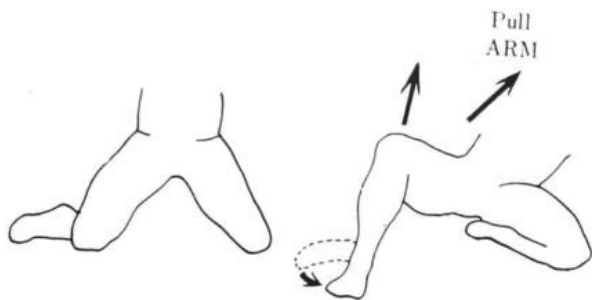


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A breaks down to the left front by using his right knee as a block and clamping B's left arm to B's body. A grabs B's left wrist with his right hand. A places his right knee tightly up against B's left knee. Then A pulls on B's left arm to turn him to the right. A's right knee now aids in the move by lifting B at the hip and moving him to his (A's) left side. Now as B turns both of his hips will be supported by A's right knee. A keeps control from the side by holding B's waist and near arm.



Right knee at first touches mat then lifts up and to the left to lift and turn B's body.



## Bar Arm Roll-Over



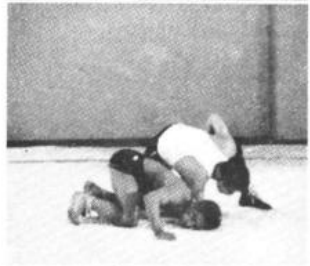
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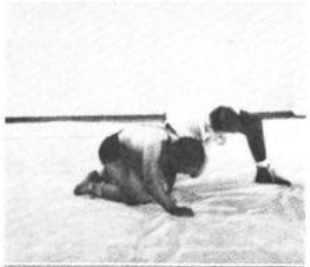
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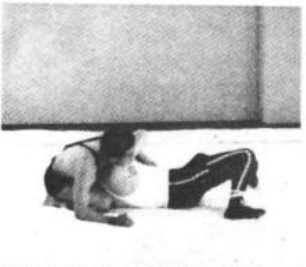
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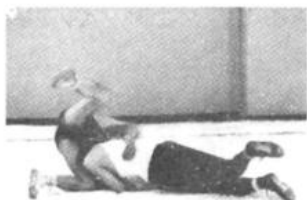


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## Head Drive



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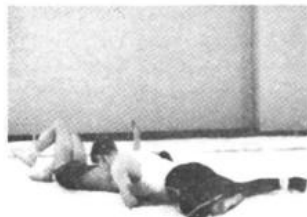
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A breaks B down as on page 107, pictures #1 and 2. B comes up as a natural reaction. A throws his right knee forward to B's right front. A keeps a firm grip on B's arm, drops to his left side and rolls to the left taking B over to his (B's) back. (B slides off A's head to the mat, he is not thrown, A does not have to bridge back.)



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## Bar Arm



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A picks up **B's** left wrist with his left hand and puts his head behind **B's** left armpit. **A** drives **B** down to the mat in the **left front direction**. **A** sits on his right hip, keeping weight on **B** and trapping his (**B's**) left arm in the crotch of his stomach. **A** steps forward with his left foot and moves towards **B's** head in a circular movement. **A** blocks **B's** head with his left knee and continues the pressure with the stomach until **B** is turned. **A** takes a pinning hold on **B**.

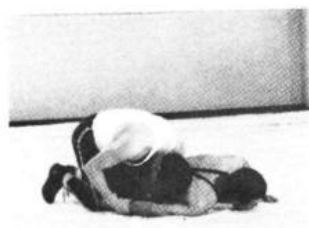
**A** controls **B** at the armpit with the right side of his stomach. The main force comes from the stomach not the hand.

**Two on Wrist Pull (Chest Drive)**

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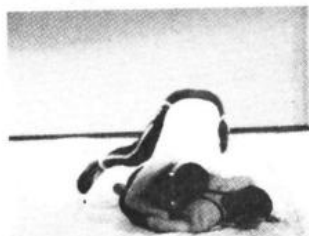
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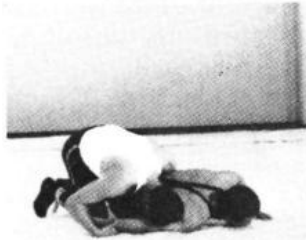
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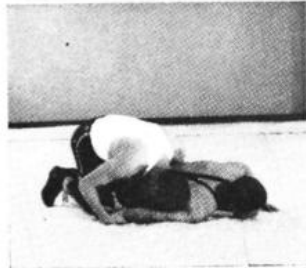
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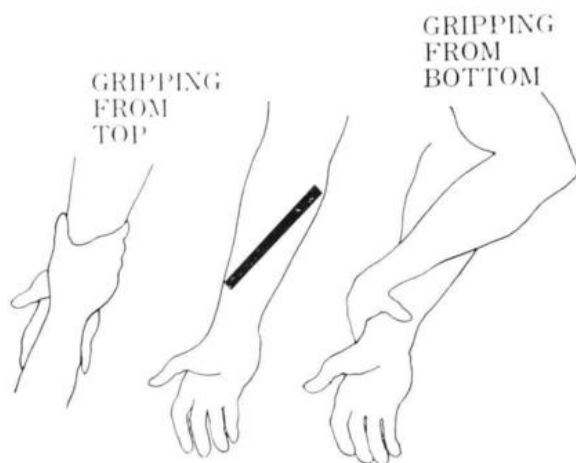


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A breaks B down to the right front using bar arm technique as on page 112~113 (Head Drive). B brings his right arm up against his own right side so as to block A from using it as described on page 112~113 (Head Drive). A's left hand grips B's right wrist from around B's stomach. A's right hand, gripping from the top of B's wrist, then changes to grip B's wrist from the bottom. This is done so that (A) can exert pressure on B's right forearm with his (A's) own right forearm. A keeps B's right arm pinned to the mat so that he can safely step over to B's left side. (A can pretend to turn



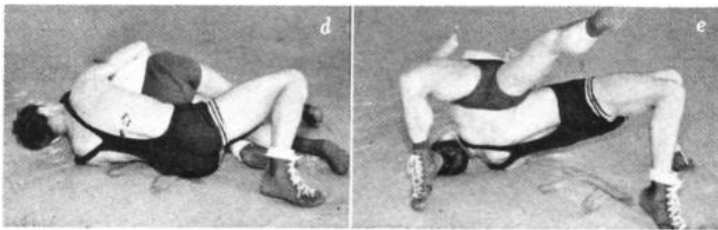
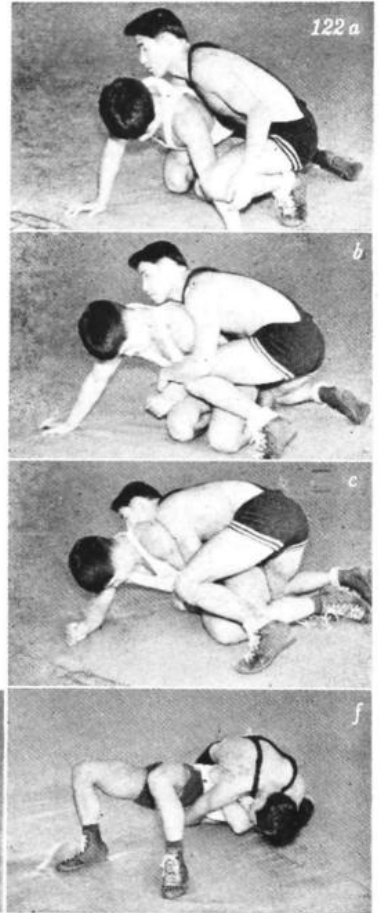
B to the right before he steps over). A then grips B's right wrist with his right hand, so that now both of A's hands grip B's right wrist. Then A pulls on B's right wrist with both hands at the same time that he is driving B over with his chest.

## Side Breaking

To execute the Side Breaking A first holds down B's arm on the direction to which he attempts to break B's posture. In this case, I thought up using not only the strength of arms but also that of legs. The Side Breaking is very often used by European wrestlers. It is of great use for a wrestler to learn this technique because under the international rule a wrestler can score two points if only he bridges his opponent.

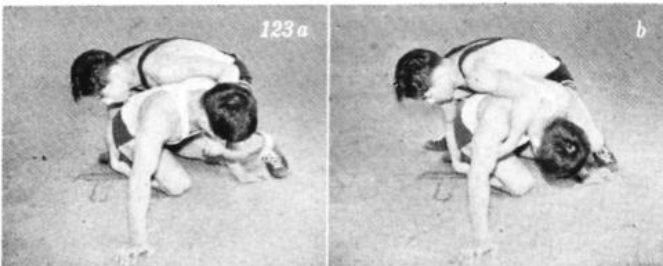
### Side Breaking 1:

*122 a*—From B's left side A puts his right arm around B's waist, draws up his left knee and tucks B's left arm inward. *122 b*—With his left knee A pushes B's left arm in, brings it to B's chest and grips B's left wrist with his right hand. *122 c*—With his left hand A grips below his right elbow in order to hold B's left arm as tightly as possible. A has his center of gravity located at his chest and breaks B's position forward and to the right slantwise. *122 d*—The moment B resists and attempts to regain his position A holds B's waist in both of his arms, drops himself forward and to the left slantwise and bridges. *122 e*—While bridging, A lifts B up in his arms and has him bridge. *122 f*—From the position of bridge A twists his legs and waist to the right, bears down on B's body and pins B.



### Side Breaking 2:

*123 a*—From B's left side A puts his chest on B's back, holds B's right ankle from outside with his right hands, bends his left leg and puts it on B's left arm. *123 b*—A hooks his left wrist over B's right armpit and crushes B's left arm down with





his left leg. *123 c*—A breaks B's posture by pulling B's right ankle and left under arm up forward and to the left slantwise and at the same time draws up his right leg, bringing it close to B's body. *123 d*—When B's position is destroyed slantwise A, while pulling B's ankle in, bends his right leg, kicks up hand to the left, twists his hips to the right and drops B sideways.



### Side Breaking 3:

*124 a*—From B's left side A keeps his chest in touch with B, catches B's left ankle from inside, hooks his left hand over B's right armpit, bends his left knee and controls B's left arm to the mat. *124 b*—With his left leg A controls B's left arm, pulls B's right under arm toward himself while pulling B's left ankle up and destroys B's position forward and to the left slantwise. *124 c*—When B's position is destroyed A quickly drives his right arm into B's crotch and with that arm A either spins around B to the left for a rolling or gets B upside down for a Leg Pickup Pinning hold.



## Stomach Armpit Throwover



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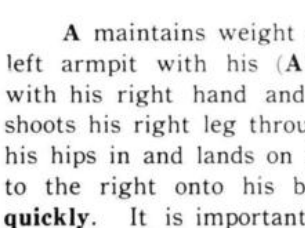
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A maintains weight on B's back and grabs under B's left armpit with his (A's) left hand. A reaches inside with his right hand and holds around B's stomach. A shoots his right leg through to B's right front. A turns his hips in and lands on his left side as he throws B over to the right onto his back. This move must be done **quickly**. It is important to lock on B's left armpit. The left hand (A's) could almost hold his **own right shoulder** for better leverage. A **brings his elbow to his chest** and this should just pick B's left arm off the mat.

## Thigh Drive



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Referee's position from the side. A grabs B's buttocks and hip (the picture shows A holding around B's armpit) and pulls B to the direction of his (A's) left knee. A steps across B's legs and blocks them from moving to the right. At the same time the top part of A's upper left thigh is up against B's stomach and is driving B to the right. A's legs move as if he is doing the "twist" when he uses his left upper thigh to push B to the side. A hooks B's left arm with his own left arm. (**Most of the driving force comes from the upper thigh**). A secures a pinning hold by digging his heels into the underside of B's thighs (not necessary to lock) and arches his stomach as B tries to bridge. When A arches his stomach, he gets a better arch because of the "hooks" on B's thighs. At the same time, this keeps B from using his legs and hips as balance points for the bridge. A should also control B's head by pulling up, or pulling or pushing to the side, depending on how B moves.

## Head-Draw Thigh Trip



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A has B in a head draw to begin with. A brings B's knees down to the mat. (This move can also be executed when B drops to his knees for a tackle while A is blocking the tackle.) A's left hand reaches in and across to B's left thigh, (just above knee). A **pulls on B's left hand** and applies force with his chest and left hand. When B turns, A controls B with his chest and near arm. His far arm controls B's waist.

# Waist and Crotch Hold (Referee's Position from Side)



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A grabs around B's crotch and lifts him onto his (A's) left upper thigh. (The lift is more like a **snap up** and at the high point A has a chance to lock his hands around B's crotch.) A brings his right foot forward and holds B's left upper thigh on it. A's left foot steps back as he (A) turns B in a circular motion to the left, dropping him (B) to the left shoulder and turning him to his back. **Important**, B's left leg is "clipped" to A's waist by A's right thigh, close to the crotch.

## Step in Leg Scissors Hold



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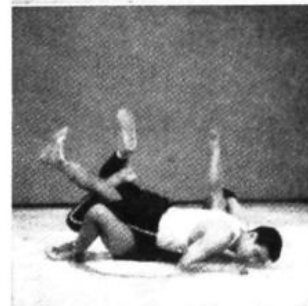
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How to Lock on  
B's Near Ankle

A grips B's left ankle and pulls it backwards and up. In a continuous motion, as the ankle is snapped up A's right hand pulls the ankle **back** and **up** while the left hand wraps around B's crotch. (Keep momentum going from beginning of the lift to the end.) A steps in right away so that he can hold B's left leg (upper thigh) on his (A's) right upper thigh. A's thigh is an important part of this move. A now changes his right hand from the ankle to B's crotch, and his left hand grips either one of B's shoulders. With the holds around B's crotch and shoulder A steps into B's crotch and hooks B's right thigh (close to the back of the knee) with his right leg. A brings the hooked leg higher. This effects the force that is necessary to turn B. When B turns, A's left knee locks his own right ankle (figure 4 lock) and A arches his stomach to produce the pressure necessary to pin B. A hooks B's left hand as a control in the pinning.

## Ankle Pick-Up Body Lift



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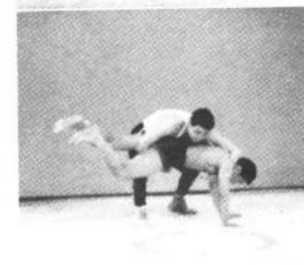
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If this move can't be executed fully (if one can't lift very high) change to the move on page 121. **A** picks **B** up in the same way as on page 121 and reaches around **B's** far shoulder and holds his (**B's**) right armpit. **A** lifts **B** up to his own chest. In a circular motion **A** drops **B's** left shoulder to the mat. **A** clamps **B's** body to his own body with his right upper thigh (near the crotch). **A** continues movement in the same circular motion (helping **B** turn by pulling on his right shoulder). **A** maintains pressure on **B's** crotch to effect the pin.

## Counter for Step-in Leg Scissors Hold or Pick-up Body Lift



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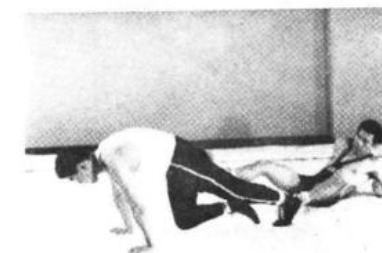
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B attempts to lift A as on page 121 or 122. A keeps his legs close together as B lifts. A places his foot on B's inner left thigh and "pushes off."

## Turning With the Thigh



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A breaks B down to the left front direction in the following way: A holds B's left ankle, holds around B's right shoulder (even better to hold B's armpit) and **breaks down B's left arm at the elbow with the inside part of his (A's) left knee**. A then changes his hold on B's left ankle to B's crotch to pretend to turning B to his (B's) left. B reacts by flattening out and turning his body to the right (B's right) B's weight is on his **right side** which makes it easy for A to put his right hand under B's left upper thigh and grip his own right wrist. A now uses his right hand as a lever, **his left elbow pressing against B's left hip**, and turns B's leg to the right (B's right). When it is enough, A grabs B's right thigh and holds it in place while he **overhooks B's left arm and drives B with his chest**. A gets a pinning combination. Sometimes B's right leg can be hooked by A's right leg and then the overhook is also taken. A then lifts up on the hooked leg and arches his stomach as on page 121 (pin).

Single Leg Scissors



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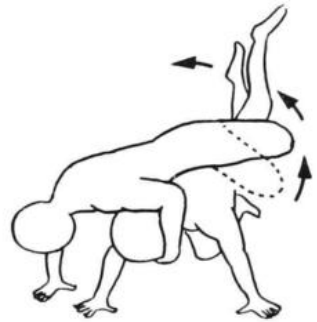


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A drives into B's left side as he steps in between B's ankles. (A uses his left upper thigh as described on page 117.) The heel of A's right foot is in close to B's left foot. A drives his left foot between B's legs keeping close to B's left foot. A picks up his left foot with the heel of his right foot thereby taking B's left leg up off the mat. A's center of gravity is now on his stomach. A breaks B down to the mat by exerting an upward force on B's left leg and arching his stomach (A at first lifts his legs upwards, then the motion is as if he is spreading his legs by opening his left leg. This exerts a great pressure on B's left leg. Most of the breaking down force is due to this part of the move.) As A breaks B down to the mat he locks his left foot in the bend of his right foot. A's left hand, holding B's chin, pulls it to the right. When B is broken down A applies weight to B's waist with his stomach, applies more upward pressure on B's left leg and pulls up on B's chin so that B is eventually turned sideways. A then pulls B's chin up to his chest to turn B to his back. A controls B's head and left leg and works towards a fall.

Important Points: The lifting of B's left leg is like an upward rotary motion with A's left hip as the center or pivot point. Most of the breaking down force is due to this part of the move. Do not go in too deep with the left leg, however, try to lock as close to the crotch as possible.



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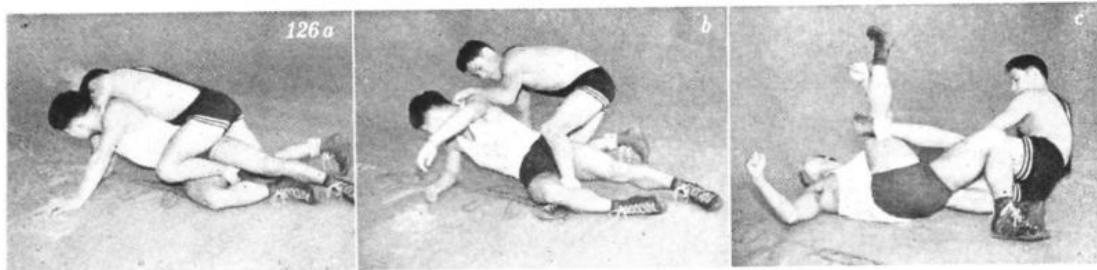
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### Side Breaking 4:

*126 a*—In the same manner as described in page 160~161, 159 A drives in his legs and applies a Leg Scissor hold. As soon as B's left leg is lifted A slides his left leg onto B's right leg and drives in the tip of his left foot behind B's right knee.

*126 b*—A drops on his right knee on B's right side, controls B's left leg by drawing up his left leg slightly, drives in deeply the tip of his foot and hooks it behind B's right knee.

*126 c*—With his left foot A pulls B's right leg upward and to the right slantwise and trips B sideways.

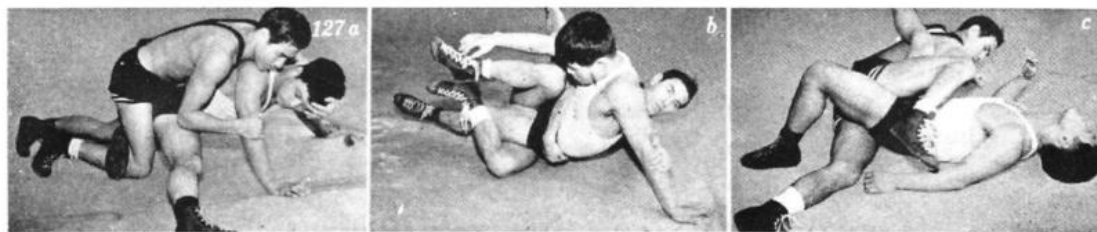


### Side Breaking 5:

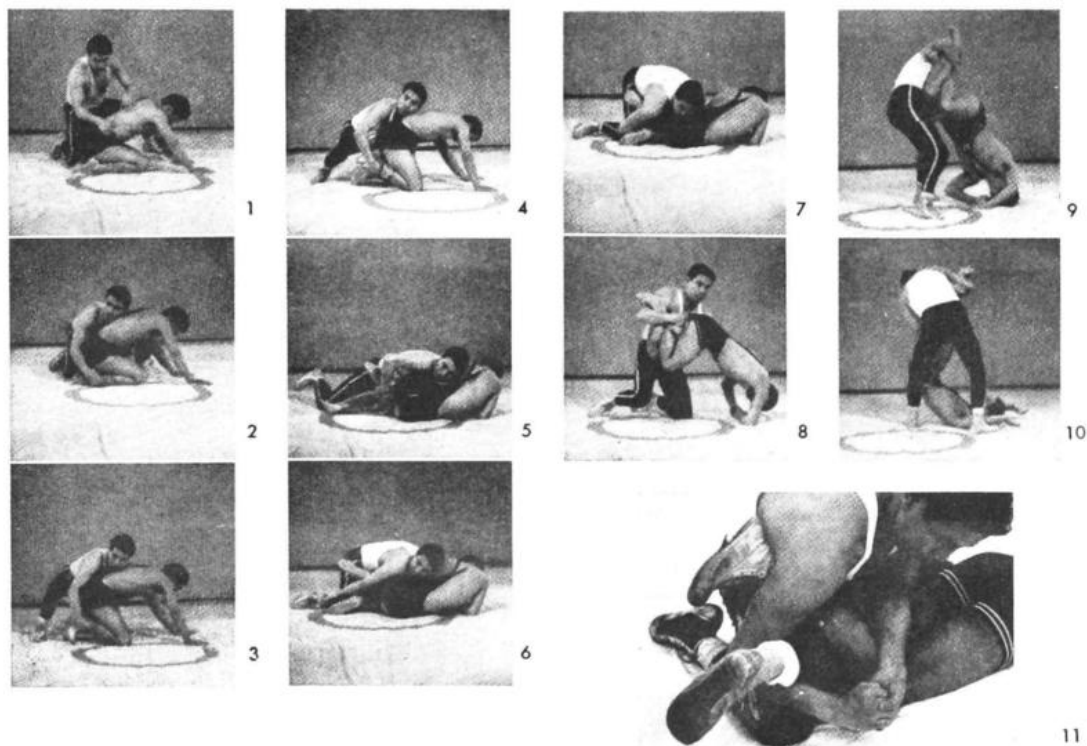
*127 a*—A hooks his left leg over B's left leg, has his center of gravity located at his abdomen while applying the Leg Scissors, crushes B down forward and pulls B's neck up with his left arm. Taking precaution against the Leg Scissor B stretches out his right leg sideways to resist it.

*127 b*—If B resists the Leg Scissor by shooting his right leg sideways and raising his hips slightly high A holds B's right arm deeply against his waist, breaks down B's position to the left and at the same time kicks violently B's right thigh up with his right leg (above knee) and drops B sideways.

*127 c*—A continues to pick up B's right thigh with his right leg until B bridges completely and drops B sideways.



## Ankle Hold



From the referee's position A grabs B's right ankle with his right hand and reaches into B's crotch with his left hand to hold over his right hand. As A pulls up (and slightly towards himself) of B's ankle, he pushes at B's left hip with his (A's) chest, (A pushes in his own **forward direction**) breaking B down to the mat. A maintains chest weight on B's left leg (at the side of the knee). A catches B's left ankle in the bend of his elbow such that B's legs are crossed. A takes his left hand from between B's thighs and places it on the bends of B's knees and locks his own hands together. (The move is much tighter if A can lock B's right ankle in his right armpit.) **Keeping B's legs tight up against his chest**, A lifts his (B's) legs and in a circular motion turns B's back to the mat.



Gripping your own wrist to push with the chest is not good since it is difficult to get good pressure.



Grip like this, one hand on top of the other

## Ankle Hold Reverse Turn



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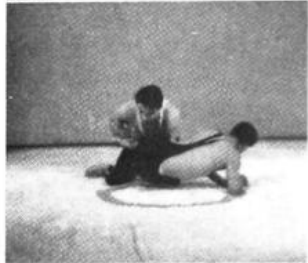
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This move is very similar to the move on page 128. The breakdown is the same and A maintains weight on B's legs and ties up the legs as before except that **A does not take his hand out from between B's crotch**. When A attempts to lift and turn B to the left B blocks by dropping his right buttock. A then turns B to the right, exposing his back to the mat. A's left hand is important in this move as it acts as a lever on B's legs. A's left hand is on B's under right thigh. Use this move instead of the one on page 128 if A can not get B's legs crossed. Then A just picks him up as it is.

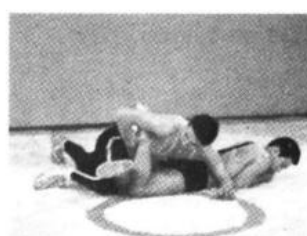
## Far Ankle Pick Up Ankle Hold



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A throws a single leg hold on B's near leg maintaining weight on B's waist and back. Both of A's hands grip around B's outside ankle and lift it so as to push B forward and down to the mat. A locks B's far ankle under his right armpit. (It is important not to push the trapped ankle to the outside as it then becomes a dangerous move and is illegal.) A's right hand holds on to B's thigh. At the same time A is using his left knee against B's left leg to keep B's legs close together. (This makes it easier to cross



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B's legs.) Now A kicks B's left leg below the knee (side of the calf) with his own (A's) right knee. (A uses a **scissors kick** immediately followed by the extension of the left leg backwards.) Continuing the motion A traps B's left ankle in the bend of his right elbow such that B's legs (below the knees) are crossed. A's left hand puts pressure across B's calves and grips his own right hand. A keeps B's locked legs **close to his chest** and stands up with them. A turns B to the left.



# Leg Hook — Ankle Hold



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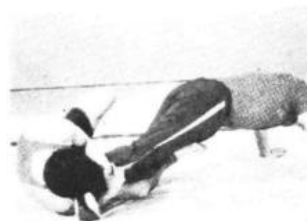
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A has broken B down to the mat, and tries to keep B's legs together using his own legs. It is important to try to fix B's leg in position, i.e. so that B cannot move his left leg to the outside. A pretends to work on B's arms and upper body so that B might momentarily forget to defend against leg attacks. A hooks B's right ankle at the ankle joint with his own right foot and brings it up to within grasp of his (A's) right hand. A then locks B's legs in the same way as on page 129, and then finishes the move in the same way as on page 129.

## Counter for Ankle Hold



When **B** takes the ankle hold on **A**, **A** should counter by returning to a kneeling position and at the same time using both outstretched arms as support kick backward and forward until **B** loses balance or loosens the hold.



# GREGO ROMAN STYLE WRESTLING

ILLUSTRATED BY TSUTOMU HANAHARA

(TOKYO OLYMPIC CHAMPION)

## Locking and Practice Breaking the Lock-Up

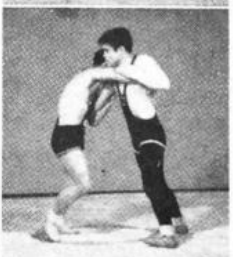
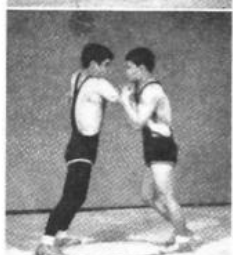
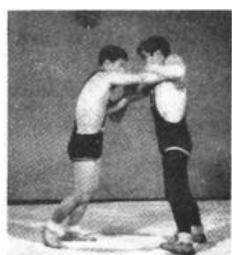
Greco-Roman Form for Standing Position.

One foot forward, **weight** on **back** leg, arms close to the sides of the body, approach your opponent and lock but don't push, **pull**. If you push it is easier for your opponent to throw a suplay or a tackle.

The lock-ups are the same as on page 4, except that in Free-Style the body is bent at the waist to keep the legs away from his opponent. In Greco-Roman the body is much higher, almost standing up.

Other lock-ups especially for Greco Roman Wrestling are :

1. One hand locking under the armpit pulling in such that the opponents shoulder is on your chest.
2. To follow up on #1 above **A** can lock his hands behind **B's** neck.
3. One arm takes an overhook.
4. Both arms overhook pulling **B's** chest as close to **A's** as possible. Pull and keep balance.
5. Both wrists under **B's** armpits and with arms bent at elbows pulling **B** in towards him. Don't lock as opponent can Suplay you. Maneuver for a body tackle. If you have him up to your chest then it is safe to lock.
6. One arm overhooks (holds above elbow) other hand wraps around and holds around the back. Both wrestlers usually assume the same lock.
7. Both wrestlers lock behind opponents back.
8. Lock one arm with both hands as on page 12. Breaking lock-ups, see pages 7-13.





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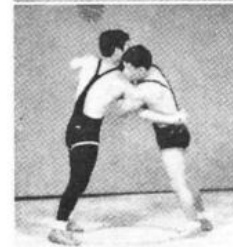
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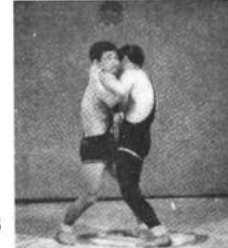
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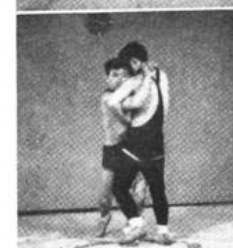
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## Defense Against Body Lock



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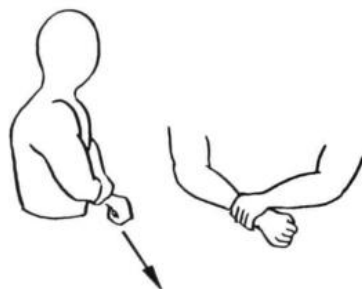


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B tries a body lock around A's body. A keeps legs spread for balance, and gets as low as possible, locks his hand on his over wrist and **straightens** his arms pushing down and into B's belly. If possible, A tries to **suplay**.



## Defense for Body Lock



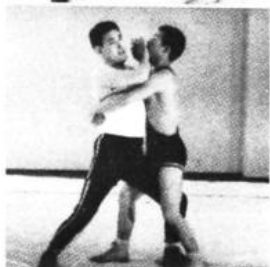
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A puts his leg between B's legs, keeps his body straight, and pushes up on B's chin with both hands straightening. A tries to keep low as above (Defense Against Body Lock)



## Fundamental Hip Throw



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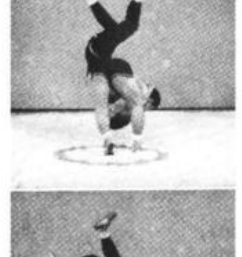
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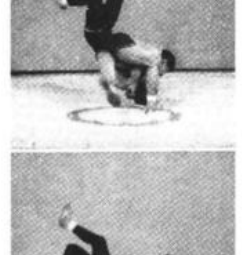
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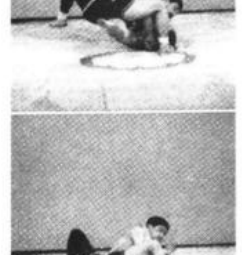
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A locks with one hand under the armpit and the other meeting it behind the neck, then throws as on page 82.



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# Hip Throw



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A has one hand around **B's** neck, and the other hand pushes up **B's** left elbow. When **B** naturally resists the upward force on his arm, **A** allows it to drop, grabbing it on the way down, and throws as on page 82. **Continuous motion move.**

## Counter for Hip Throw on Page 136



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B tries to hip throw A as on page 137. A moves to B's front and holds around B's body and in a continuous motion lifts B for a suplay as described on page 142.

# Cross-Arms Hip Throw



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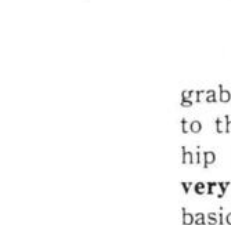
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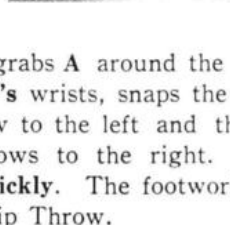
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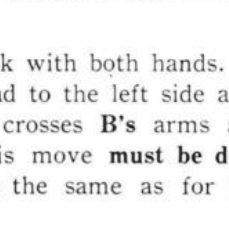
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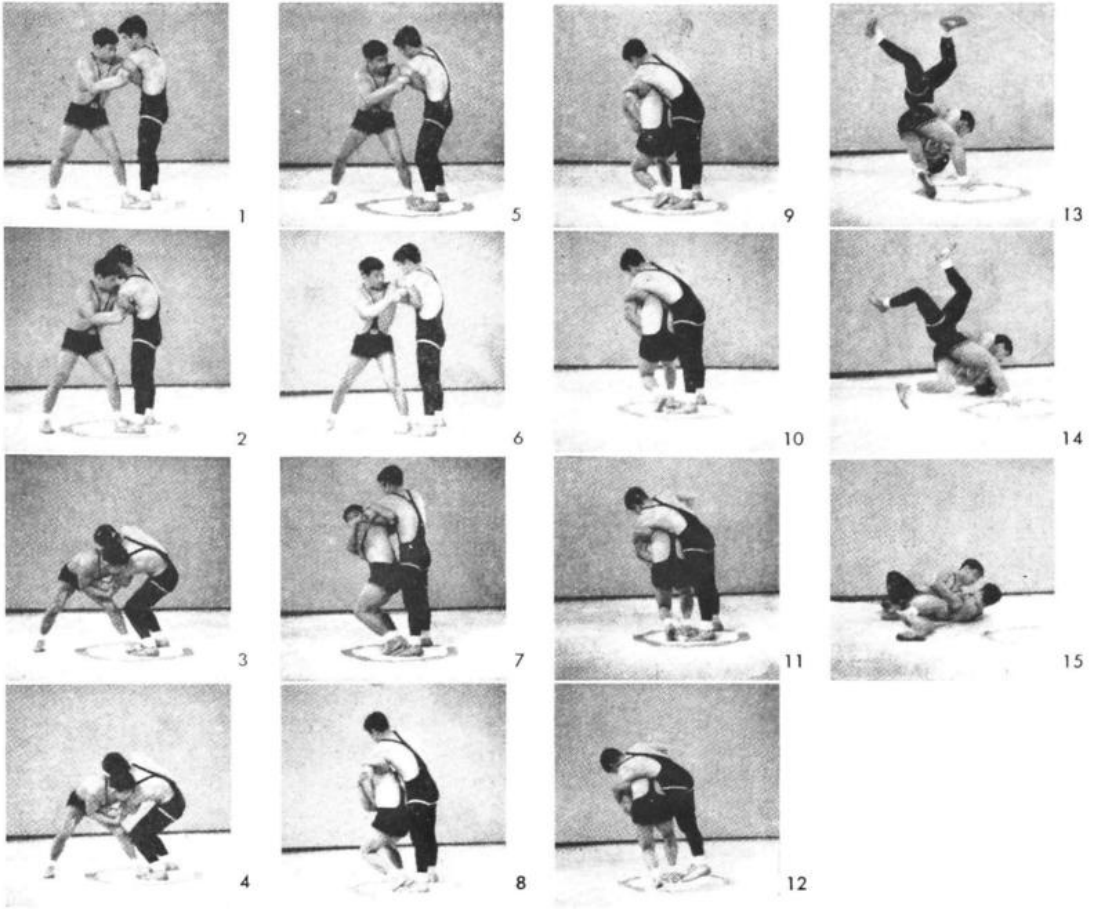
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B grabs A around the neck with both hands. A grabs B's wrists, snaps the head to the left side as if to throw to the left and then crosses B's arms and hip throws to the right. This move **must be done very quickly**. The footwork is the same as for the basic Hip Throw.

## Shoulder Throw



A grabs B's left arm with both of his own hands. A's left hand underhooks and his right hand holds slightly above B's elbow. A applies shoulder pressure to bring B lower to the mat. B tries to come back up as a natural reaction. In a motion continuous with B's upward reaction, B uses footwork as in the Basic Hip Throw and throws B over his shoulder. A keeps control of B on the mat for a fall. Note that in a **shoulder throw** the knees are bent much more (very low to the mat) than for the Hip Throw. This is a **Circular Motion Throw**. This is where the force to throw comes from. In effect the move is first to get B on your back so there is no space between the two of you, pause a second, (the wrestler must "feel" this pause) then effect the throw by **turning your body in and dropping to the mat**. The momentum builds up as you are falling. Note the position of A's body and his legs as he lifts B and starts to throw him.



A's shoulder puts weight on the muscular part of the top of B's upper arm

## Suprey (One Arm Over)



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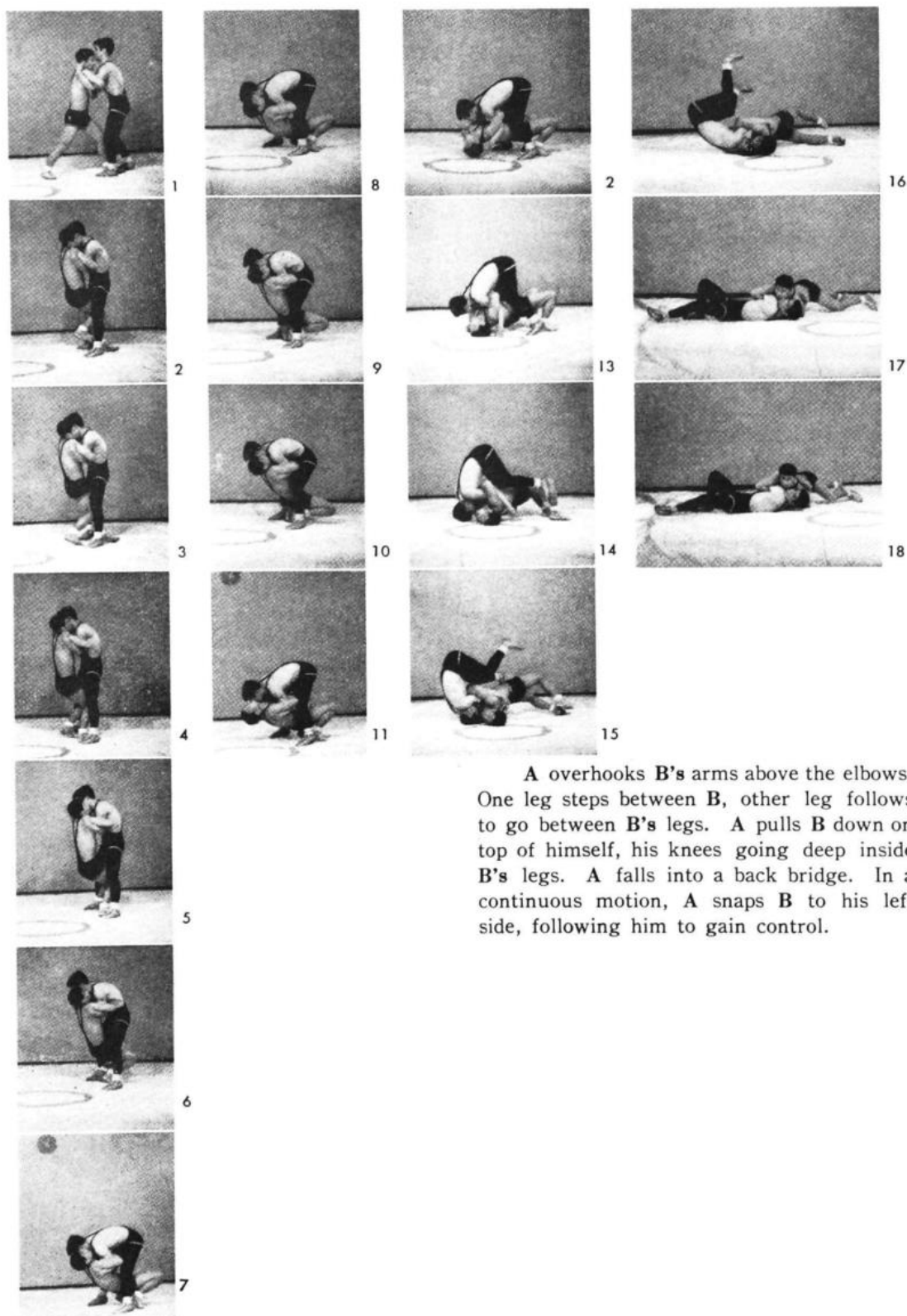
A and B lock each other around the body. A has one leg between B's leg. A steps a little to the outside of B's left foot and pulls B to his (A's) chest. A starts to fall over backwards with B on his (A's) stomach. Just before A hits the mat he releases his lock around B's body and his right hand takes an overhook on B's left arm and his left hand takes an underhook on B's right arm. A throws to his right side, he himself hitting the mat on his right side. It is important here to have **continuity of movement**.



Suplay practice



## Suprey (Double Overhook Suprey)



A overhooks B's arms above the elbows. One leg steps between B, other leg follows to go between B's legs. A pulls B down on top of himself, his knees going deep inside B's legs. A falls into a back bridge. In a continuous motion, A snaps B to his left side, following him to gain control.

## Front Waist Tackle



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A pushes up B's elbow and comes in close for a tackle around B's midsection, by stepping in deep between B's legs. In a continuous motion, A lifts B, snaps his body to the side and brings his shoulders down to the mat.

# One Arm Hold Tackle



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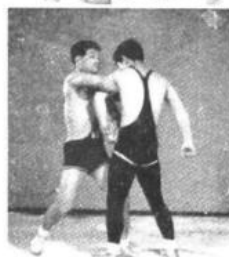
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A has tied up B's left arm by holding at the wrist and pulling the upper arm up to and against his chest. A steps in between B's legs. A **pretends a throw to his (A's) right, then swings B's left arm to his (A's) left.** In a continuous motion, A drives into B's midsection for a waist tackle. (B's left arm is pinned to his body.) A pulls his arm in tight and drives B over backwards to the mat.

# Duck-Under, Go-Behind



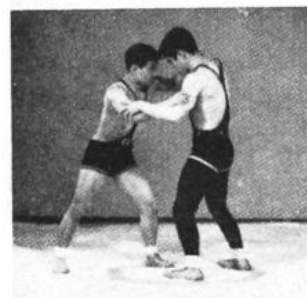
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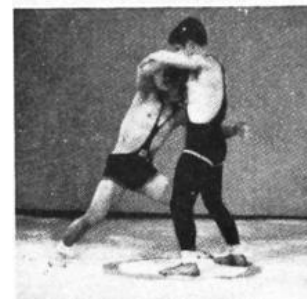
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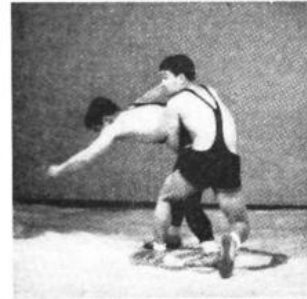
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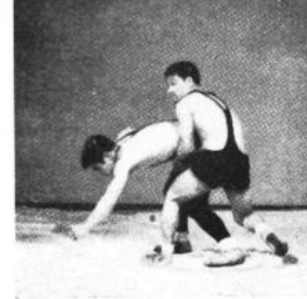
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A steps between B's legs, lifts up B's left arm and ducks under to go behind B while holding around B's midsection. A lifts B and then snaps him **forward** and **down** to the mat.

## Waist Tackle



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A tries a hip throw on B. B offers a natural resistance by keeping his body close to erect. A reverses the direction of his pivot and attacks with a waist tackle.

## Double Overhook Takedown



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A locks with B by overhooking both his arms. A steps between B's legs and maneuvers him as if he were going to suplex him, usually by stepping backwards. When A feels that B's resistance to pull back is weakening, or if A feels B is coming toward him, A snaps B down and backwards to the mat.



# Waist Throw (Circular Motion Throw)



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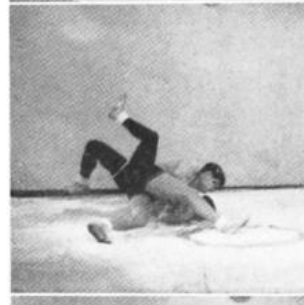
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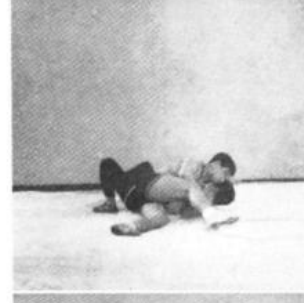
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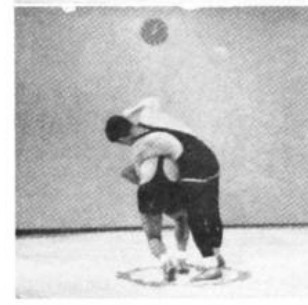
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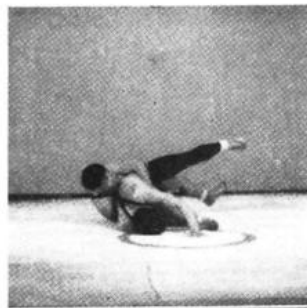


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A and B lock up with head and fore-arm tie up. A holds B's left arm close to his chest and pivots as he would in a hip throw. His left hand misses B's head and instead holds B's arm above the elbow so it is tight against A's body. A throws B to the mat in a **circular motion**.

**Waist Hold Turning (With Arm)**

# Waist Hold Turning (With Arm)



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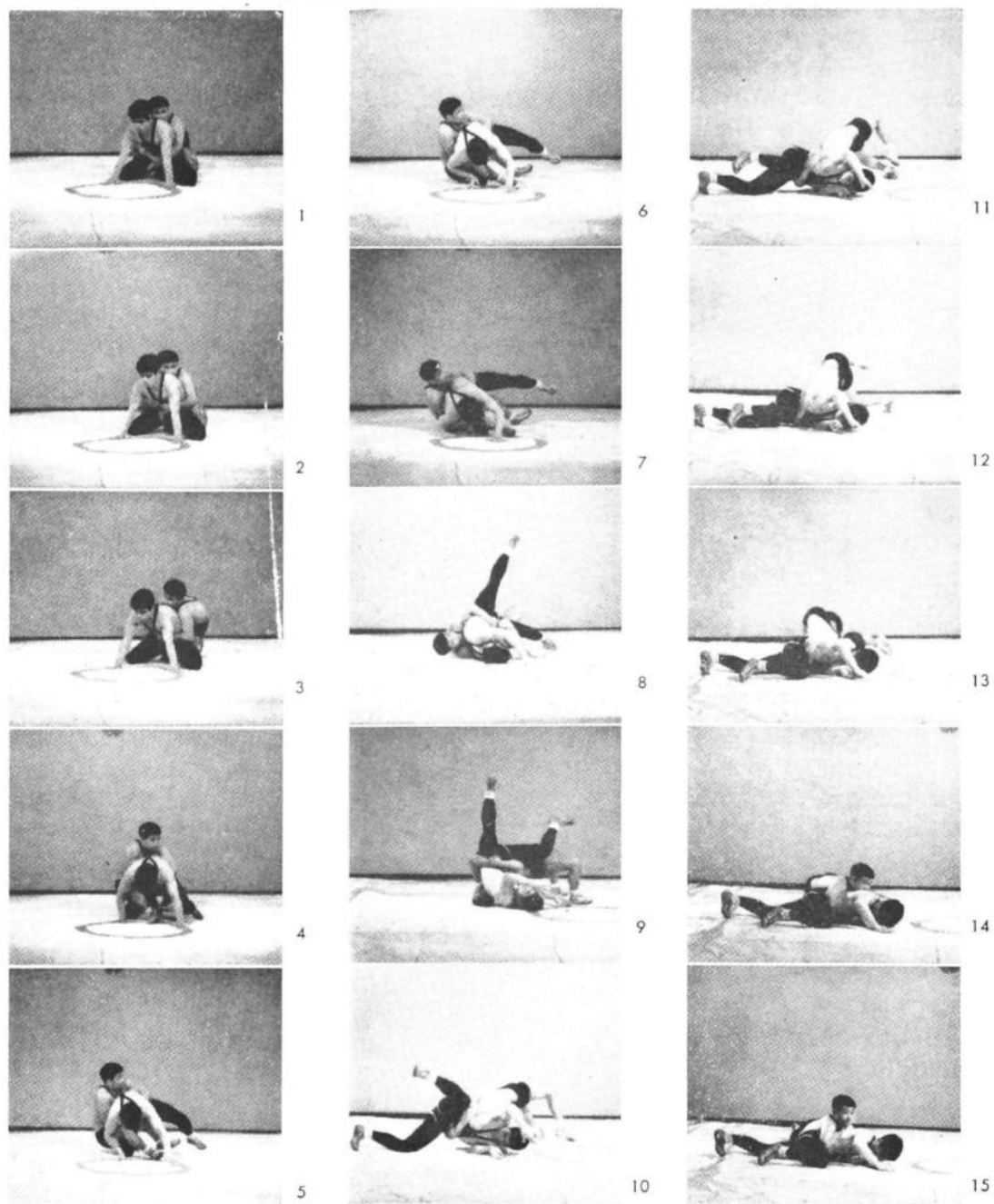
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A clips **B's** right arm to his (**B's**) body, and his right leg steps to the outside as **he pretends to take B to his left side**. **B** reacts naturally by resisting to the right. **A** steps to the inside of **B's** right knee and breaks **B** down to the right front bringing **B's** body onto his **stomach**. **A** goes into a high bridge and turns over, exposing **B's** shoulders to the mat.

# **Waist hold Turning (Without Arm)**



A locks his hands around B's waist. A keeps B's body close to his chest and turns B as described on page 149.

## Defense for Waist Hold Turning



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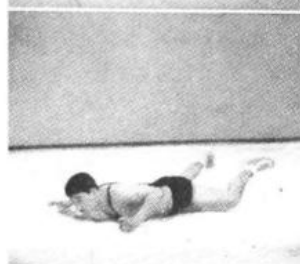
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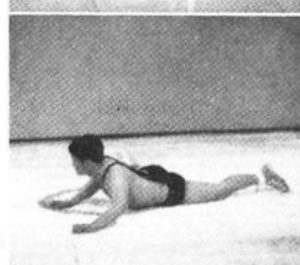
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## Defense for Waist hold Turning



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B flattens out on his belly, head and chest up. If A is going to turn B to the right, B resists by extending his right arm and right leg to his (B's) right side. (Head and Chest up)



# Waist Lift



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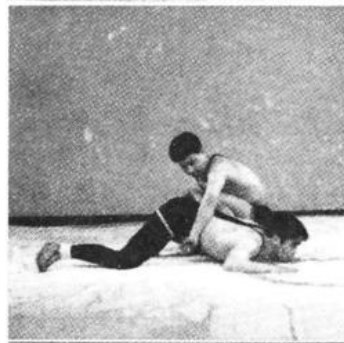
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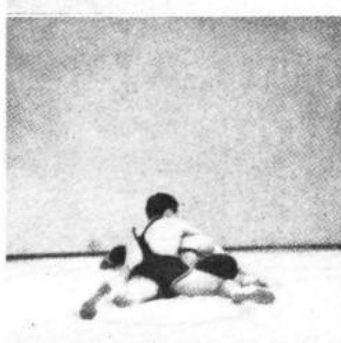
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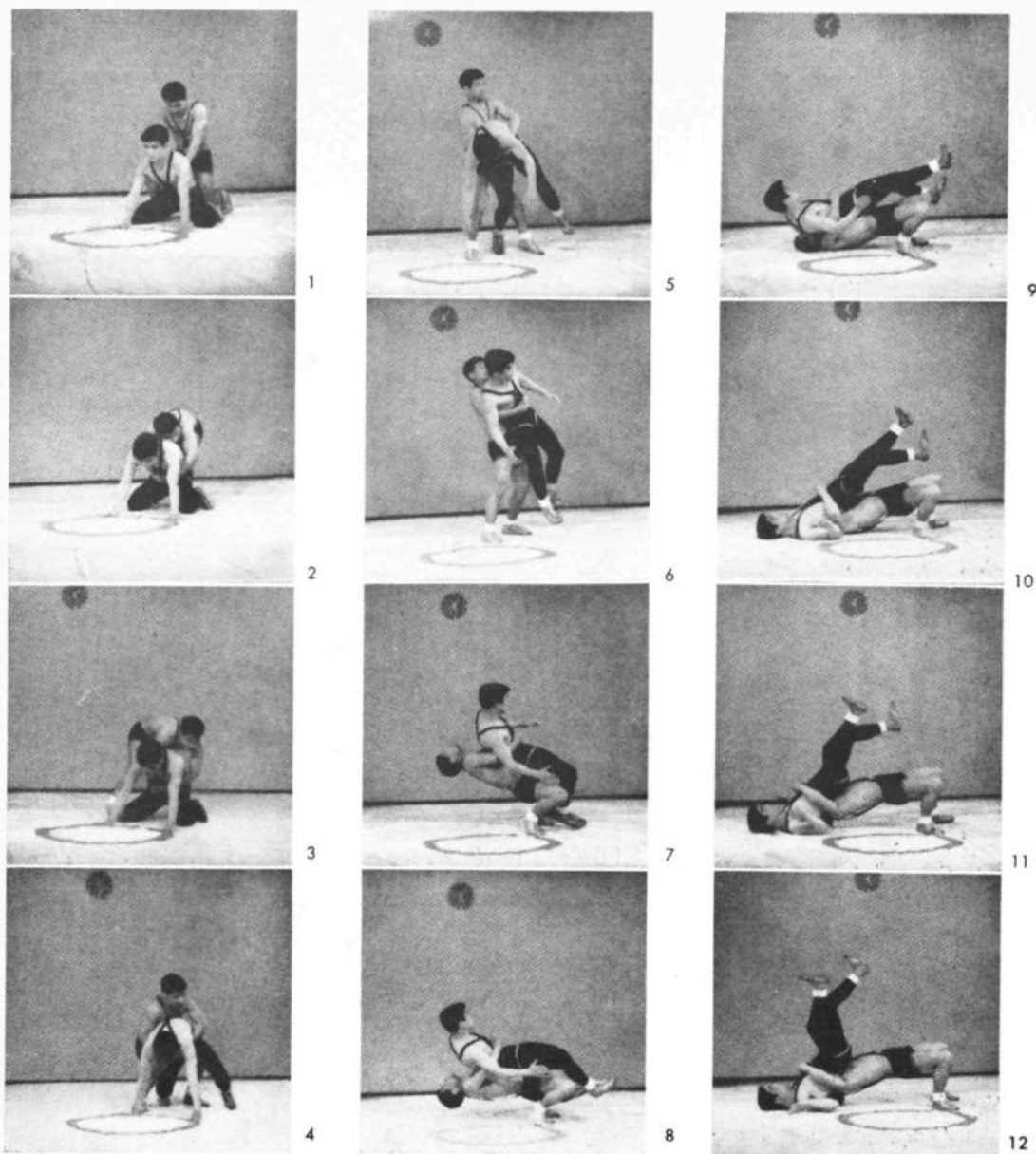
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**B** has flattened out to prevent **A** from turning him. **A** locks around **B**'s midsection and lifts **B** up to his (**A**'s) chest and in a circular motion brings **B**'s shoulders down to the mat.

## Throw-Over Backwards



From the top position **A** locks around **B's** midsection. **A's** right foot steps to the outside of **B's** knee. **A** picks **B** up, puts him on his (**A's**) **stomach** and throws him over backwards. **A** lands in a back bridge. It is advisable for a beginning wrestler to practice going over backwards into a bridge before attempting to throw his partner.

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